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PAUL STANLEY ROCK HEARTBREAKER
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COMMUNIQUE FROM THE SULTANS OF SWING
ELVIS COSTELLO
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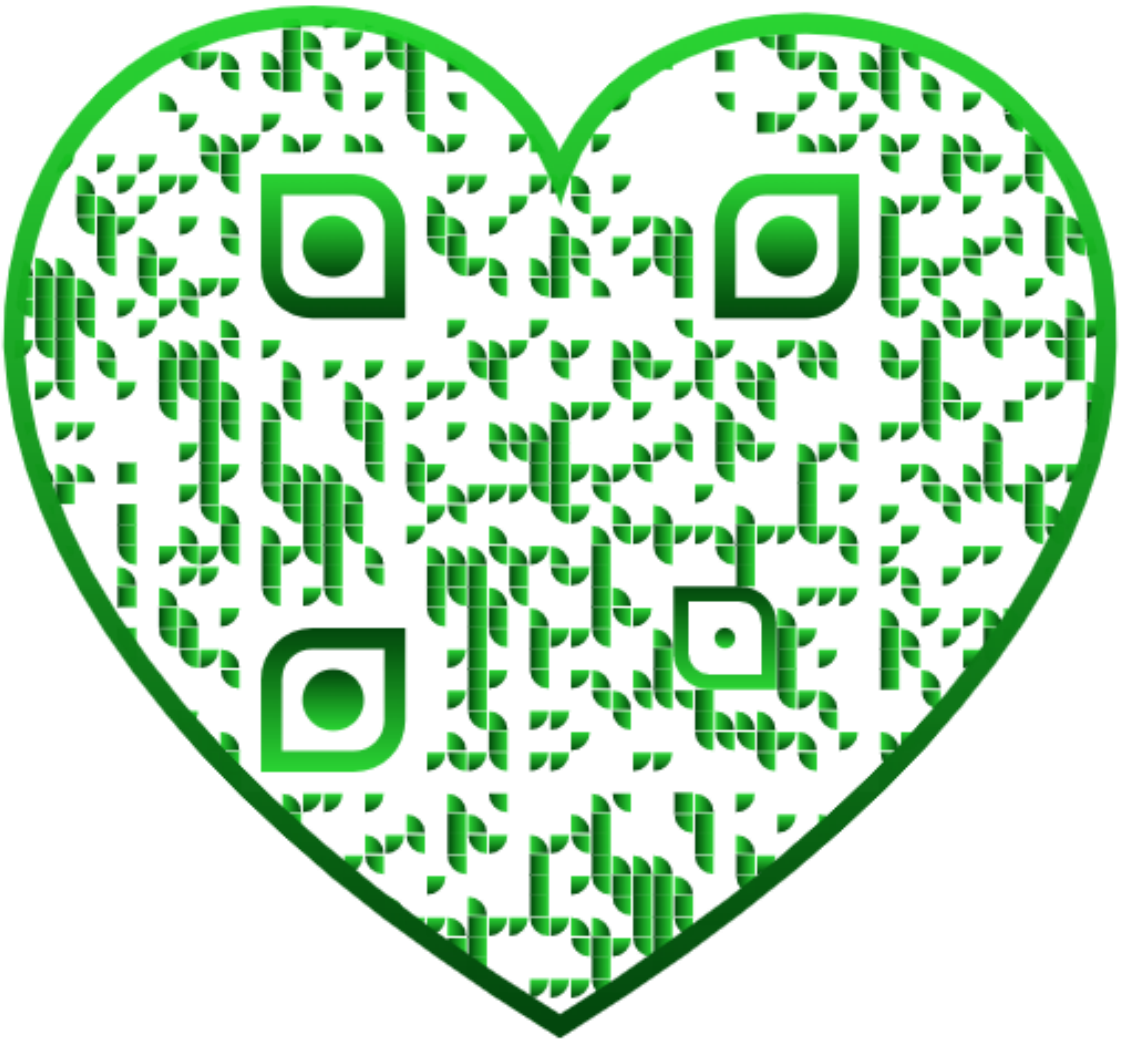

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On The Road Report From The Sultans Of Swing

by Richard Robinson

I first heard of Dire Straits in the best possible way — cruising along Interstate 95 when "Sultans Of Swing" came on the radio. As the song strolled along I enjoyed everything about it that makes rock and roll worthwhile. All the ingredients that make practicing the guitar payoff: an unknown band hitting the top of the charts with an original approach.

To learn more about the band I caught up with them during their U.S. tour. In Cleveland, to be exact, where bass player John Illsley talked to me about the group from his spacious room at the Holiday Inn.

"How are you?" I asked John.

"I've got a headache," he replied.

"Oh, I'm sorry to hear it."

"We were in Buffalo last night."

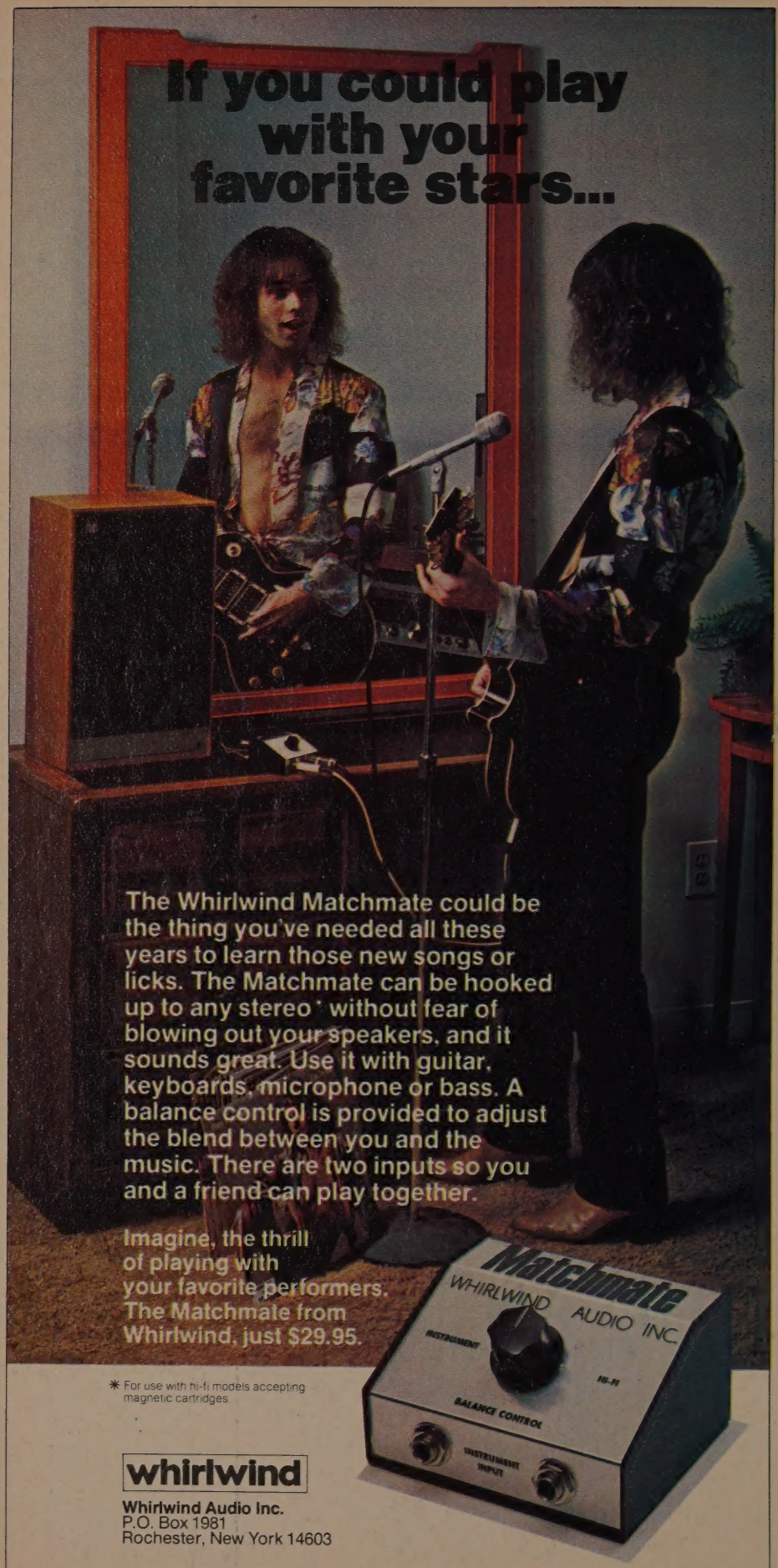
"That'll do it," I interrupted.

"And played at a place called The After Dark. Bit of a riot. It was good, great night."

We talked about the beginnings of Dire Straits. It started in the summer of 1977 in London when David Knopfler (rhythm guitarist) moved into John's flat. "We used to sit around playing guitar together." It was at that point that John met David's brother, Mark Knopfler (lead guitar and vocals). "Mark was actually playing with another band at the time and so was I. When those two bands folded up, we would sit around and play Mark's songs, and play some other people's songs. We'd play one or two Cooder things, Cale songs, a bit of Clapton, just for our own amusement, really. We thought we ought to put some things down in some sort of recorded form. And that's when Pick was called in (Pick Withers, drummer). That's really how the combination started. We started playing together in March of 1977 and we got the demonstration tape organized in July."

DIRE STRAITS COMMUNIQUÉ

"We're making a different type of music than is coming out of England at the moment, so in that sense it is new wave. It's just different..."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L-R: Mark Knopfler, David Knopfler, Pick Withers and John Illsley.

With the demo in hand the band visited British rock expert and radio personality Charlie Gillett who played the tape on his Sunday morning show on Radio London. The result was a recording contract with Phonogram and a tour with The Talking Heads in England.

I tell John that I'd like to get the cultural angle straight on the band before we proceed. From hearing their single I presume they're a main-line rock and roll band, not at all punk, if you know what I mean.

"When we started the band we didn't think we should play in this sort of way or that sort of way. We didn't really look at what was happening, hey, you know, we've got to change ourselves here to be accepted by the media or what was happening at the time in England. There was quite a few other different types of bands, I would consider ourselves new wave anyway, but not in the strict sense of the word in which most people understand it over here.

"We're making a different type of music than is coming out of England at the moment, so in that sense it is new wave. It's just different. Elvis Costello has come out of England, Ian Drury is emerging as a strong force."

I ask, "So you think besides the much heralded punk stuff coming out of England — which were more newspaper headlines than they were hit records — that there is a whole fund of new music that is of this generation."

"It's almost impossible to say. The only way you can ever look at these things is almost in retrospect, when it's happened. There's just so many things happening in Britain at the moment. There's an awful lot of sort of British reggae happening, for instance, which is sort of coming out of places like Birmingham and London. There's an awful lot of different things happening. There's been a certain winding down of the number of punk bands that have been coming out of England because basically the only way a band can survive is by selling records, unless you gig every night of the year. The majority of the new wave bands didn't sell any records so no record company's going to obviously pile more cash into a non-starter."

(Continued on page 58)

ROCK & ROLL HOTLINE

Lynn Goldsmith

The Village People in New York

VILLAGE PEOPLE'S MUSICAL COMEDY

Casablanca president Neil Bogart said that the Village People are "entertaining — like musical comedy" and that he is sure they could sell out Madison Square Garden whenever they want to.

As for the rumors that the YMCA is suing the Village People because of what they consider offensive lyrics in the huge hit "YMCA," Bogart said: "We have gotten probably 80 percent favorable mail from the YMCA and 20 percent negative. Most of the letters coming in from YMCA members have thanked us."

He's changed his mind

ELTON ON THE ROAD

Whoever said a rock star couldn't change his mind? Elton John, who swore to reporters as recently as a few months ago that he never wanted to tour again, recently began his latest swing through Europe. The first concert was in Stockholm, with more to follow.

KISSCO DISSCO?!

Caught bassist Gene Simmons without his makeup on and talking to Donna Summer producer Giorgio Moroder at the Broadway opening of "They're Playing Our Song."

Does this mean that Kiss will go disco?

Gene tried to look mysterious but said, "I see all these kids who say they hate disco, and a few years ago I guess I felt pretty much the same. But now I don't know, I like some of it. What do you think would happen with our audience if we did do a disco song?"

We asked Gene if the picture of Cher on her new lp cover lived up to his comic book, superhero fantasies and he smiled. "She could put on a little more weight," he said.

Gene didn't show up at the post-opening party at Sardi's (he's still dodging photographers) but Lucille Ball did. And lyricist Carole Bayer Sager said that she hasn't "gone middle of the road." She plans to record a rock album next.

Bob Gruen

"...What do you think would happen with our audience if we did do a disco song?"

BAD COMPANY FANTASY

We haven't heard from Bad Company for awhile, but now that their new album - *Desolation Angels* - is out, they're back in the business with a vengeance.

Simultaneous with the release of their first single, "Rock N' Roll Fantasy" (written by lead singer Paul Rodgers), the group set out on their first British tour in nearly two years.

Then, in May, they began their American dates, headlining in all the major cities.

L-R: Boz Burrell, Paul Rodgers, Mick Ralphs, and Simon Kirke are back...

Bob Gruen

John Cale and Nico at CBGB's.

NICO RETURNS TO NYC

New York City ... Legendary songstress Nico performed for the first time in over ten years. She chose CBGB's for her return venue, and a whole new age group — many of whom had heard her only on her albums or on the Velvet Underground LPs — lined up in the bitter cold to get into this historic event.

Sitting at the harmonium, singing in her magnificent voice, Nico was impressive. She sang many of her most loved songs, including "Janitor Of Luncay," and "Frozen Warnings." When John Cale backed her on viola for "Femme Fatale," "All Tomorrow's Parties" and more, the Velvets freaks went wild.

Both John and Nico will tour the U.S. doing some dates together. Cale's tour began at the end of February; about 15 dates are scheduled, mostly on the East Coast.

NEW LP FROM PATTI SMITH GROUP

The Patti Smith Group finished recording their new album at Bearsville Studios in Woodstock, N.Y. Back in New York City, guitarist Lenny Kaye said that the new album, titled *Wave*, is "broader based, and more experimental than *Easter*."

When pressed, Kaye did admit that it was NOT more experimental than the group's second lp, *Radio Ethiopia*.

The album features a variety of styles: from the "Motown-ish dance" song "Frederick" to the chantlike "Seven Ways Of Going" (an old performance piece of the group's, it features Patti on clarinet for the first time on a record), to the poem-collage title track.

Included on the album also are the Byrd's "So You Wanna Be A Rock & Roll Star," "Dancing Barefoot," "Broken Flag" (a modern anthem for our times," says Kaye) and the heavy rock "Citizen Ship." The cover art is a Robert Mapplethorpe black and white of Patti holding doves. Plans are for Patti to tour the U.S. after the album is released.

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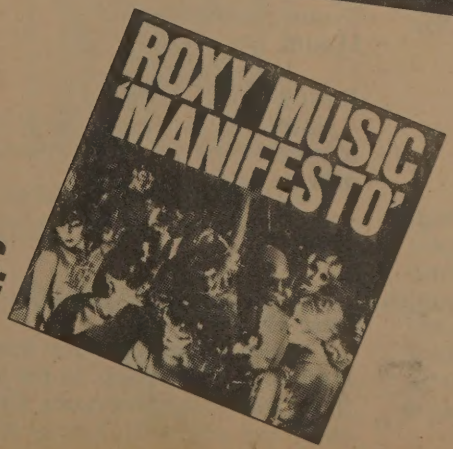

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WE READ YOUR MAIL

Led Zep

Dear Hit Parader,

I'm a real rock & roll fan — a purist you might say. I know that a lot of people like disco, and that's fine with me as long as rock & rollers stick to what they do best — which is rock & roll. But when they start jumping on the disco bandwagon, it really gets me mad.

You can only imagine my surprise when I walked into my favorite music store and heard Zep's "Whole Lotta Love" disco-style. What gives?

Now I know that it isn't Zep singing, but did they have anything to do with it? Are they gonna come out with a disco song? Oh heavens, where is this gonna end?

Disgusted in Denver
Diane G.

Dear Diane,

Led Zeppelin were reportedly NOT smiling about The Wonder Band's disco version of their song. (Ed.)

Aerosmith?

Dear Hit Parader,

How did the group 'Hero Smith' get its name? I have been trying to figure this out for months.

Therese Callahan
Newburgh, New York

Dear Therese,

We don't know of any group named Hero Smith — but if you mean Aerosmith, it's the name of a group drummer Joey Kramer used to play with. When they disbanded, Joey teamed up with Tyler, Perry, Hamilton and Whitford and took the name. (Ed.)

Tom Waits

Dear Hit Parader,

Is Tom Waits for real, or is that one big put on? I keep reading about how he lives in a few rooms filled with beer cans, and how he always dresses in old clothes and stuff like that but I bet underneath all that hype he's just as neat as he can be. You know, wearing nice suits and all and then putting on the old clothes whenever there are photographers around.

Tell the truth — he's just putting us on isn't he?

Truthful Teddy
From Memphis, Tenn.

Dear Teddy,

We saw his "hotel suite" and he's not kidding. (Ed.)

Bowie

Dear Folks,

What's the great man up to these days? I haven't seen the movie yet, but I will cause he's wonderfully talented and my fave. I really want to know if there are any future recording plans. Is anything happening?

Bowie is the Best
Donna Reynolds
Miami, Fla.

Dear Donna,

Bowie is currently in N.Y.'s Record Plant recording his next album. (Ed.)

Etc.

Dear Hit Parader,

I've been reading your magazine and I just want to tell you that I love your interviews. Especially the one with Lenny Kaye from the Patti Smith Group. I never realized that he was so smart! Did he really say all those things?

He really inspired me to go on and reach for the best things possible and I just want to take this opportunity to say "Thank you Lenny Kaye!"

Bob Johnson
San Francisco, Ca.

Dear Bob,

He really said all those things. (Ed.)□

Bad Company

Desolation Angels

Includes their new single,
"ROCK 'N' ROLL FANTASY"

Available on **SWANSONG** records & tapes

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Produced by Bad Company

TOTO HOLD THE LINE

by Jim Girard

By now, I'm sure everyone has heard "Hold The Line," the hit single by Toto, a group comprised of six ex-studio musicians. Toto's debut album, entitled simply *Toto* (on Columbia Records), is every bit as strong and promising as "Hold The Line." Toto seems destined to be success story of '78-'79.

It sounds so exciting and simple, doesn't it? However, *Toto* was the result of nine months of meticulous work by the six critical experts in the band.

To understand why *Toto* was such a painstaking album to record, you have to understand the backgrounds of the members. Drummer Jeff Porcaro, only 24 years old, has been playing with people like Sonny & Cher, Boz Scaggs and the like since he's been 18 years old. Bassist David Hungate and keyboardsman David Paich have worked with people like Hall & Oates, The Doobie Brothers, Barbra Streisand, Leo Sayer, Steely Dan and many more. Guitarist Steve Lukather has logged studio time with several top acts at the ripe old age of 20. Jeff's little brother, Steve Porcaro, is another session whiz at the age of 21. Singer Bobby Kimball, the soaring voice of Toto, has sung background vocals on many Hollywood recording sessions.

Yet, Toto wasn't just left to happenstance. It was a well-planned grouping that took several years to complete. Jeff Porcaro explains:

"We were all living in Los Angeles and we'd grown up with this studio thing and always worked on the road. We all started really young. I was still in high school when I met David Hungate. It was David Hungate who got David Paich and I our first big gig with Sonny & Cher's band. Paich and I were just 18. Because we were at the right place at the right time we have had a lot of great opportunities.

"So, David Paich, David Hungate and I were talking about forming this band ever since we started playing together as a unit in the studio in one form or another when we did sessions. A few years ago we seriously started planning and preparing to have a band. My brother Steve and Steve Lukather were right on our heels as far as getting session work and touring gigs. Then we met Bobby Kimball a couple of years ago when he came to L.A. with this band called S.S. Fools.

"We just waited until the time was right. I mean, we loved the way that Bobby sang. See, we wanted to have a rock solid foundation when we started; everything had to be right," explains Jeff.

Forming Toto was a hard thing for the six members. First of all, session work is steady — only if you are good and know the right people. All of Toto's personnel had great careers going, lots of security and more money than most fledgling rock bands will ever see.

The media and record officials must have been quite skeptical. A lot of people expected a self-indulgent, jazzy product. Also, touring seemed out of the question, since these session players wouldn't give up the security of the studio to play gigs to break their album.

Well, as David Paich explains, Toto was meant to be an alternative to session work; it was to start them off on a new career.

"The studio and session thing was always temporary to me," Paich relates. "We always wanted to form this band. I mean, it was great playing sessions because you learned a lot about the record making process without having to experiment on your own records or career. Take a guy like Ted Nugent, there's no way he could have had much studio experience when he made his first album. We've got something like a hundred albums under our belts; we've learned a lot about how to make records."

Toto's collective experience also proved valuable when it came time to think about touring.

"We especially learned a lot when we toured on the road. We learned by working with people like Boz Scaggs about what it takes. We always knew there would come a time to form this band and that we would have to devote ourselves to this band. Being in a band is more than just having hit records," Paich says.

Jeff Porcaro adds: "We knew about the expense involved and the frustration when a new band opens up for a major act. Sometimes they don't get a sound check and they sound bad.

"For us, as far back as two years ago when we toured in Boz's band, we saw which halls were good ones that we played in. We saw how imporant a

great crew is to a band and how important having a good show is. It gave us tons of knowledge about how to do it ourselves. We know what to expect on tour when things go wrong and we don't get too upset."

So, you can see that Toto isn't just a bunch of session players getting off artistically. The music is commercial in the best sense of the word. The songs are eclectic, but united by the band's distinct playing style. The idea for Toto was to be a really good rock and roll band; nothing less.

"Yeah, Toto is a rock and roll band now," Jeff Procaro affirms. "We don't consider ourselves session players; we're rock and roll musicians. All of our interests lie in rock. A lot of people in this business were surprised that our album isn't really jazzy or something. But when you think about it, we were all rock and roll players anyway. We are avoiding the self-indulgent principle at any cost. Granted, the members of the band are versatile, but what is great about that is that in the future we can have so many ways to stretch out. Once we capture an audience and a following, they'll be able to accept all of the growing the band will do."

Between the excellent writing skill of David Paich (who authored "Hold The Line," "I'll Supply The Love," "Goodbye Girl" and "Georgy Porgy" and all but two of the songs on the *Toto* album) and the great vocals of Bobby Kimball, Toto is miles ahead of the competition. Steve Porcaro and Steve Lukather also sing lead vocals and write material for Toto.

Toto had a hard time choosing which songs to place on their debut album. "We actually cut 25 tunes," says David Paich. "Yeah, we cut two or more albums of material when we recorded. So, it took us a long time to decide which material was the best representation of our sound. See, our next album will be much easier because we already have a lot of the material finished. But with the first album we'd work every day and try to form our direction; that was the hardest part."

Coming up with a name for the band was a little easier.

"A lot of people have a lot of strange ideas about how we got our name," says Jeff Porcaro. "Usually everyone associates it with 'The Wizard Of Oz' and it's not that. Really, it was simple. Bobby Kimball's real name is Robert Antoine Totoeaux — since he's from Louisiana. We thought he had a great name and that his name was as good as anything we thought of. So, we just took off the 'eaux' from it and made it Toto. I guess the name has other implications; sort of like TOTALITY and universality and all of that, but I don't know. It's really just a short, easy name to remember."

Toto have taken their songs to the concert stage. After several months of gruelling rehearsals, Toto is now touring and they plan to keep on touring as long as they can. They do know which halls to play and because their album took off so fast — thanks to "Hold The Line" being such a huge hit single — Toto aren't opening up for other acts. They're playing their own showcase concerts (many with no opening act) and just taking things as they come. They've done MIDNIGHT SPECIAL and some other TV shows (including the soon to be syndicated LIVE AT THE AGORA show that they taped in Cleveland). People are treating them like they're the "new Boston." However, Toto has seen it all before. They're just pacing themselves. Right now, they're just glad that their master plan worked ... and so is everyone else.□

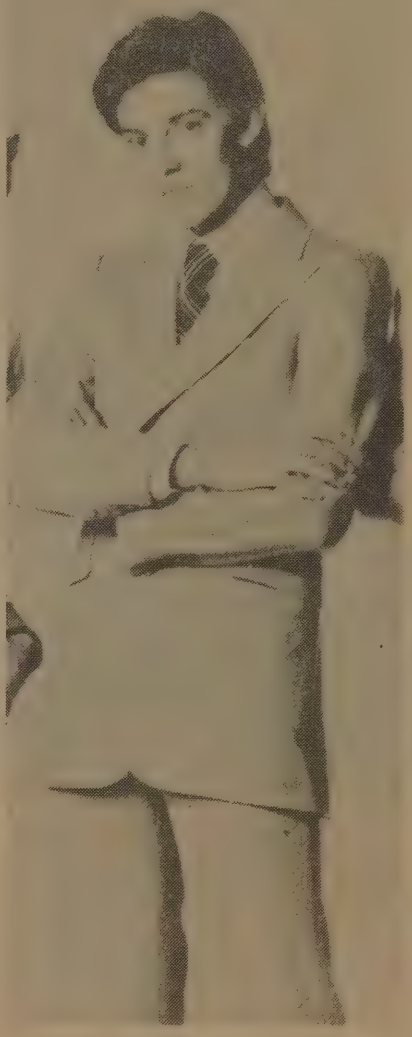
SPINADDICT • SPINADDICT •

by
JAMES
SPINA

Progression ... regression. I don't think any other form of artistic expression plays around with those two poles as dramatically as pop music. We are constantly falling in and out of love with music artists based on their abilities to deliver or simply regress, whatever the case may be. Groups that were spearheads of the new wave less than two years ago slip into the same old mistakes while mainstays from the late and early seventies learn their lesson and move on to new and better ways of expression. Cases in point? A year ago Generation X were definitive statements on life on the razor's edge. Today they sound like Mott The Hoople outtakes. Bill Nelson tires of his superslick BeBop persona so he discards it and comes up with the devastatingly good Red Noise. Some guy by the name of Joe Jackson decides to become an Elvis Costello clone ... boring. Hawkwind becomes The Hawklords ... powerful. The cobwebbed Walker Brothers blossom into a spectacular study in a Bowieish direction. Badfinger returns minus two digits but better than ever. Cheap Trick rolls up and on despite the claim of fame.

So what is the point? If old artists can keep an open mind the least we can do is listen and evaluate everything for what it is worth and not by when it was born or where it sits on the mindless record charts of the middle-of-the-road America. What is the benefit? It keeps you young.

THE ATLANTICS "BIG CITY ROCK" (ABC RECORDS) My brother Dennis takes great pride in being the first kid on his block with new and exciting record discoveries. I credit him with Dire Straits, The Burrito Bros. and The Jam in the past. This time it's The Atlantics, a bunch of rocking teenagers with enough bite and brains to take over the legacy vacated by the demise of The Raspberries, The Pezband and John Lennon. The words to the album title song even pays homage to being the first kid on your block with that big city rock in your blood. Perhaps they paid Dennis off. In any case the record is worth every ounce of word of mouth payola it gets. I only hope that ABC has enough new wave knowhow to break this brand of rock and roll.Nothing they have done in recent memory offers any encouragement but let's not forget that this is the label that brought us Steppenwolf, and early Soft Machine. Pass the Dunhills and pray for The Atlantics.



Bill Nelson

BEBOP DELUXE "THE BEST AND THE REST OF" and BILL NELSON'S RED NOISE (both on CAPITOL) Down with the old and up with the new. The newer tracks from the BeBop album (half of which are goodies from past albums) sound lost and disoriented. Guess they sounded that way to Nelson as well. Tired of space age greeting card lyrics and overblown guitar antics, Nelson has opted for the streamlined bite and bitchiness of Red Noise. The new disc has a metal edge missing from recent BeBop ditties. The new lyrics sound down to earth. A capable artist coming to terms with the challenges and pitfalls of a revitalized music scene. His voice is now as abrasive as his guitar and group sound. And here is one guitarist definitely up to the challenge of including a strong synthesizer sound in his ensemble playing. The ominous pressure of Nelson's fingers on those six trusty strings forces the keyboards in the music to go beyond computerized limits and into the realm of man-over-machine sounds. This is actually phase three for this Yorkshire lad and from the sounds of things this one should do it for him on both sides of the Atlantic.

GENERATION X "VALLEY OF THE DOLLS" (CHRYSALIS) What a power failure. Mr. Idol and company lost the pulse somewhere between albums one and two. Maybe producer Ian Hunter robbed it from them. The whole thing sounds like a Saturday Night Live parody of punk music. Guitarist Bob Andrews still pulls most of the best punches but the rest of the band just isn't up to his speed and intensity. Even the titles of the songs sound like bad Mott outtakes ... "Night Of The Cadillacs","Friday's Angels" etc. What's next ... "All The Young Qualudes"?

Generation X

HAWKLORDS "HAWKLORDS" (CHARISMA) Hawkwind confronts the eighties with a new name and basically the same sound that foretold the new wave by at least seven years. Drones of two chorded electronic waves; practical peace/love and misunderstanding lyrics and riffing that shifts from pleasant radio fodder to mezmerizing concert jamming all in the space of one song. I think that plenty of present day punks could be exposed as latent Hawkwind afficionados and that seminal attitude of sparkling but spacial music should be more in touch with the times than when Hawkwind first started. Punk Floyd.

I think that might have been a more descriptive name but in any case the Hawklords do just fine.

ANGEL "SINFUL" (CASABLANCA) Contrary to popular belief this is not just Kiss in white. These guys actually sound like all those Long Island Sound bands I grew up adoring.

Angel

BADFINGER "AIRWAVES" (ELEKTRA) Though halved by death and disagreement, Badfinger is back and better than before. Most of the Beatleesque tendencies have been energized by a starving musician sentimentality with the title song summing up their history thus far. Wings should only sound this good. Compare something like this to the aforementioned Generation X. The latter are riding the new wave in name only. Badfinger have been their own muses and now feel free enough to stop being concerned with labels and dates and are set to take on the task of rock and roll for the sake of sound and not just stance. Sure, Tom Evans and Joey Molland look like holdovers from the sixties but they don't sound tired and that is what counts.

JENNY DARREN "QUEEN OF FOOLS" (DJM RECORDS) Move over Blondie and give a real belter some room. Jenny excites me like no other female singer since early Martha Valez. She makes Maggie Bell, Janis and Debbie sound like Judy Collins retreads. Where the hell have I heard that song "Heartbreaker" before? Till I can figure that out, Darren's version will do just fine. The playing here is distinctly English, including occasionally brilliant lapses into that now fading genre of British blues riffing (try "Use What You Got" to see and hear what I mean). Couple this sound to Kate Bush and you have every facet of womanhood covered. Sorry Patti, I just don't think of you in THOSE terms.

BTO "ROCK N' ROLL NIGHTS" (MERCURY) Bit sad that this band never sounded better (they are Bachman-Turner-Overweight minus the portly presence of Randy Bachman who owns the original name) but they will probably not get the new recognition they deserve. Second chances are rare in this business. Fleetwood Mac got one. So did Frampton. BTO deserves that second stab but I have a feeling that radio programmers are too busy looking for new Elvis Costellos to give a hard working heavy rock band the time of play.

B.T.O.

GRANATI BROTHERS "G FORCE" (A&M) This record has me completely stumped. I don't know who they are, where they come from or where they are going. Memo: Call A&M tomorrow and ask for a bio. Till then I'm putting this disc in with next month's batch and venturing a guess that they are an American-Italian version of old hackers with new wave haircuts and subtle but suitable songs.

Granati Brothers

IMPORTSIMPORTSIMPORTS ... IMPORTANT.

THE WALKER BROTHERS "NITE FLIGHTS" (GTO) This is by far the best record of the month and the best record these musical brothers have ever released. Almost all of the credit goes to Scott Walker with his doom faced lyrics, Boris Karloff vocals and his 'bowie-low' ish soundscapes. "Shutout", "Fat Mama Kick" and "Nite Flights" are the best songs here but even the comparitively whimpy songs by the brothers other than Scott sound quite interesting and at times vaguely suicidal. Here's hoping that they have fifteen more years of recorded (if not recognised) success. Support import records. It is one of the only ways to fight dreek in this rock and roll world.

THE STORY OF "JULIE DRISCOLL AND BRIAN AUGER" (POLYDOR) A German compilation that is historically important but slightly dated and dull.

MAGAZINE "REAL LIFE" (VIRGIN) Featuring the daze of our lives as seen through the endless forehead of Howard Devoto. This former leader of the Buzzcocks has quite a bit on his mind but only half of it succeeds from a musical standpoint. Still, this is far superior compared to the output of most American bands. As an additional note this record sounds like it was recorded by Eno. It wasn't but the direction is similar enough to keep fans of that tape fanatic satisfied. The chances for release here are nil so pick it up and remain pleasantly progressive. Without records such as this British publications such as Sounds and NME would have nothing to write about.

WILKO JOHNSON'S "SOLID SENDERS" (VIRGIN) Wilko was the best thing about the Feelgoods (I don't even follow them anymore) and this is an obvious progression of his work with that influential band. Johnson's style has evolved considerably from his early days. No longer solely dependent on the double track style he nicked from Green of the Pirates, Johnson now feels his way around with a snake style that is almost Peter Greenish on the slower numbers and pure Keith on the rockers. This album contains a bonus live disc that is every bit as good as the studio sides. Given time and the proper attention the Senders might just become musical main attractions rather than just mainstays. If you buy just two records this month make them The Walkers and Wilko. Sorry I'm late on this one. I thought for sure that

it was going to be released in America so I held off sending for it as an import.

Wilko Johnson

ENDOFIMPORTSENDOF IMPORTS...

CHEAP TRICK "AT BUDOKAN" (CBS) Released by popular demand this album recorded live in Japan is not as good as a live radio tape I made of the best new American band in the world. Success at last. God please make it last.

Cheap Trick

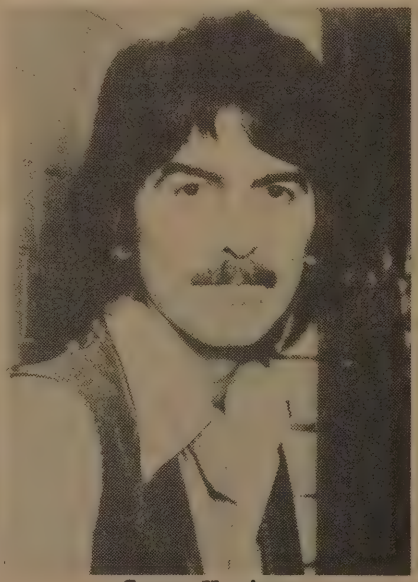
McGUINN, CLARK AND HILLMAN (CAPITOL) Simon and Garfunkel. CCS and Y. Suther Hillman and Fury. Why do all these bands let that mysterious guy by the name of "and" goof up their plans. This record is nothing short of awful.

McGuinn, Clark & Hillman

MUDDY WATERS "LIVE" (BLUESKY) Not bad but give me the real thing ... Ten Years After live ... any day.

JOE JACKSON "LOOK SHARP" (A&M) This Costello-clone might just make it but I fear this trend already so don't go by me.

GEORGE HARRISON "GEORGE HARRISON" (WARNERS) One of the best ex-Beatle albums ever and worth it just to hear "Faster" a beautiful song dedicated to the other heros in my life ... Grand Pix racers. As added emphasis to this recommendation let me tell you that this is the first George Harrison album I ever truly liked.



George Harrison

MICHALSKI & OOSTERVEEN "M&O" (COL.) One of these guys once knew somebody in Blue Cheer. The vocals sound a bit like Dickie Peterson and the music is kinda metallic (even though Barbra Streisand's husband has something to do with them) so let's just give them the ROCKIRONROLL award and see what happens.

RETURN TO FOREVER "LIVE" (COL.) This herbalbert burping has nothing to do with the old return fever-fusion sounds. Stanley Clarke sounds sloppy. Chic sounds spicish and the whole record could do with about ten less cooks.

WILLIE NELSON "SWEET MEMORIES" (RCA) Another month ... another Nelson re-release. I for one wish this outlaw would be captured and jailed for about twenty years. Enough is enough already.

Willie Nelson

WHITESNAKE "TROUBLE" (UA) Deep Purple minus a member or two and about five years too late. I'm usually a sucker for this kind of sound but even I have standards when it comes to Bad Company cops and this just doesn't make it. Now maybe if they enlisted Richie Blackmore and replaced Coverdale with Ian Gillian...

Next month something new. What does Ma Spina think of all this rock and roll stuff. Last time I asked (ten years ago) her favorite singer was Donovan. Has the new wave hit Mother? Is disco here to stay? Do you like the new Bad Company? What time does dinner get served?□

RECORDS TO WATCH WHILE YOU LISTEN

Now that over one million video cassette players have been sold, the long awaited promise of the tv record (picture and sound) replacing the audio record (sound only) is being fulfilled. It will still be a couple of years before tv records and tv record players are sold in stores, but already there are video cassettes for sale to those who own video players (like RCA's VHS machine or Sony's Betamax).

The music business is slowly becoming aware that the audio record may eventually be replaced by the video record (the same plastic is used, just different info pressed into the grooves). Several companies are beginning to develop rock and pop tv programs to sell as video cassettes and tv records. In the meantime, a number of existing rock tv events are now for sale to those who want to spend the money and have a home video machine to play the programs on.

The following rock video features are sold by Niles Cinema, 1141 Mishaweka Avenue, South Bend, Indiana, 46615. Prices listed below do not include postage.

The London Rock And Roll Show with Jerry Lee Lewis, Little Richard, Chuck Berry, Bo Diddley, Bill Haley, and a special appearance by Mick Jagger. (VHS or Beta II, Color, 84 minutes, $49.95).

Volunteer Jam with the Charlie Daniels Band, Marshall Tucker Band, Wet Willie, the Allman Brothers, Grinderswitch, and others. (VHS or Beta II, Color, 103 minutes, $49.95).

Yessongs, Yes in concert with Rick Wakeman, Steve Howe, Jon Anderson, Alan White, and Chris Squire. (VHS or Beta II, Color, 73 minutes, $49.95).

Genesis half hour concert including tunes like "Follow You, Follow Me", "The Lamb Lies Down On Broadway", "Robbery, Assault, and Battery". (VHS or Beta II, $39.95).

Foghat - Tribute To The Blues with Foghat, Paul Buterfield, Johnny Winter, Muddy Waters, Dave Edwards, Eddy Kirklan, John Lee Hooker, and Otis Blackwell. (VHS or Beta II, Color, 52 minutes, $49.95).

History Of The Beatles including footage from first and last US tours. (VHS or Beta II, black & white and color segments, 60 minutes, $49.95).

Cucumber Castle starring the Bee Gees with Lulu, Blind Faith, and others. (VHS or Beta II, color, 52 minutes, $49.95).

Rainbow Bridge starring Jimi Hendrix. (VHS or Beta II, color, 49 minutes, $49.95).

Rod Stewart with the Faces in concert, includes "Maggie May". (VHS or Beta II, color, 50 minutes, $49.95).

Rock Garden with Elvis, Dylan, Carly Simon, James Taylor, Beatles, Rolling Stones, Beach Boys, Simon and Garfunkel and others. (VHS or Beta II, 30 minutes, color, $39.95).

Eric Clapton & Cream farewell concert at London's Albert Hall. (VHS or Beta II, color, 52 minutes, $49.95).

Magical Mystery Tour stars Beatles at their best. Niles is offering this hour long color cassette in their current catalog on sale for $39.95 .

Elvis Presley: A number of Elvis items are available including early Elvis footage ("Elvis Presley", color, 30 minutes, $39.95); live concert footage ("Elvis' 1968 Comeback" color, 55 minutes, on sale in current catalog for $39.95); and a number of Elvis' feature films at $54.95 each ('Blue Hawaii', 'G.I. Blues', 'King Creole', 'Roustabout', 'Fun In Acapulco', 'Girls! Girls! Girls!', and 'Paradise, Hawaiian Style'.)

It should be noted that these video cassettes are sold for non-broadcast, home use only.□

Foghat on video

HP instant DISCOGRAPHY

BILLY JOEL

ALBUMS
COLD SPRING HARBOR — released on the Family label in 1972, no longer in print.
PIANO MAN, (PC 32544), 11/2/73
STREETLIFE SERENADE, (PC 33146), 10/11/74
TURNSTILES, (PC 33848), 5/76
THE STRANGER, (JC 34987), 9/77
52ND STREET (FC 35609), 10/78

SINGLES
James b/w Highland Falls, (3-10412), 9/2/76
I've Loved These Days b/w Say Goodbye To Hollywood, (3-10562), 5/20/77
Movin' Out (Anthony's Song) b/w She's Always A Woman, (3-10624), 10/28/77
Just The Way You Are b/w Get It Right The First Time, (3-10646), 10/28/77
Movin' Out (Anthony's Song) b/w Everybody Has A Dream, (3-10708), 3/2/78
Only The Good Die Young b/w Get It Right The First Time, (3-10750), 5/4/78
She's Always A Woman b/w Vienna, (3-10788), 7/13/78
My Life b/w 52nd Street, (3-10853), 10/24/78
Big Shot b/w Root Beer Rag, (3-10913), 1/26/79

All recorded on the Columbia label except for "Cold Spring Harbor."

WELCOME BACK 1967

The recent appearances of "Jimi" and "Janis" impersonator's at New York's Bottom Line made me wonder. Are we, at long last, in for the dreaded 1960s revival?

It's been threatening to erupt for years.

"Sgt. Pepper," the movie version of the stage version of the Beatles' lp, was released with a major hype last year. Not many people fell for it.

"Beatlemania" has been a hit on Broadway, but it hasn't stopped people from longing for a real Beatles reunion.

"Hair," the movie version of the Broadway show, was filmed last year — eight years after its smash Broadway opening — and before it officially opened, the advance word was good.

"The Rose," the filmed *roman a clef* about Janis Joplin starring Bette Midler, will be out sometime this year.

"The Rose," the filmed *roman a clef* about Janis Joplin, will be out sometime this year.

Movie theaters across the country have been doing a brisk business in 1960s films: "Performance," "Gimme Shelter," "Woodstock," "Monterey Pop," "Celebration At Big Sur," all the Jimi Hendrix films and more have fans waiting in long lines.

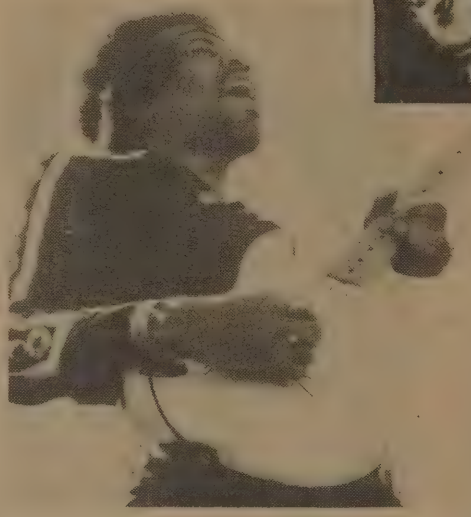
But none of this has inspired a 1960s revival along the lines of the wildly successful 1940s or 1950s revivals.

Nowhere do we see a return to the fashions of the 1960s the way the "retro" look (complete with this year's pillbox hat and veil fad) took on. Of course, elegant fashion designers probably view the clothes of the 1960s with distaste.

But surely someone with a wicked sense of humor should see the possibilities:

A "Power To The People" boutique in Bloomingdale's with fringed suede jackets, headbands, and tie dye. Towels with pictures of John and Yoko in the bathtub for peace. Wallpaper with scenes of Woodstock. The possibilities are endless.

Light shows — and I'm not talking about the home disco kits currently being sold — with those colored pools of water like they used to have at the Fillmore, for home use.

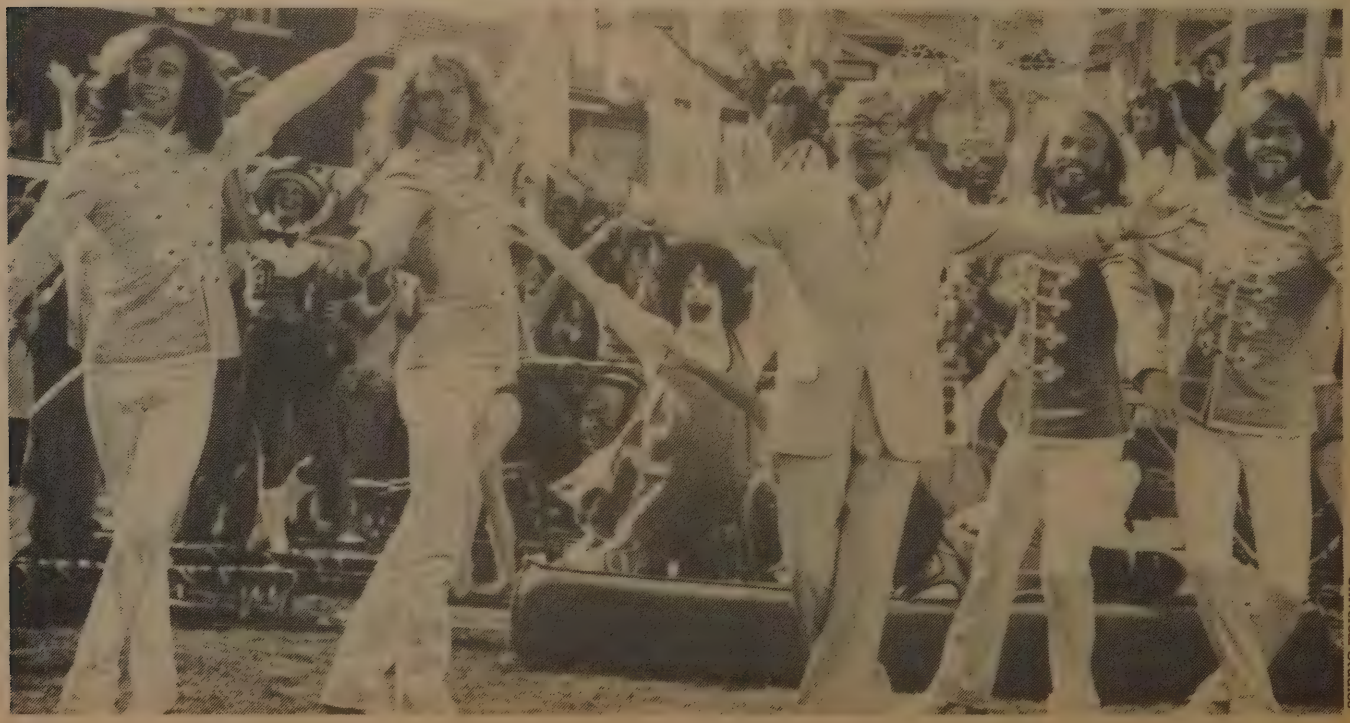


All the Jimi Hendrix films have fans waiting in long lines

New Line Cinema ©1973

Situation comedies. While TV producers are knocking each other over trying to copy these frat house things, they could be doing amusing half-hours about student riots, or the good life in Haight-Ashbury.

Bette Midler's been joking for awhile now that she's saved her tie dye. I say let's get on with it. The 1960s revival is long overdue.□ *From Lisa Robinson's Rock Talk.*



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BOB SEGER DISCOVERS BOB SEGER

by Jim Girard

Why is it that musicians and writers can scrounge around for years trying to come up with a style and a proper perspective for their music. They go through all sorts of embarrassing changes and personal traumas, put out really horrible product and, finally, have an amazing revelation that their first instincts were right all along. They end up doing what they do best (and thought wasn't hip enough or something).

Case in point: Bob Seger.

The long-time scourge of Detroit and Pontiac, Michigan, Seger has finally hit his stride. He now understands that his forte is hard line rock and roll. He'll be the first to admit that the success of Bruce Springsteen did wonders for his confidence in writing lyrics about the street and delivering an outright rock show that has few ballads to offer.

When Bob Seger started acting and playing like Bob Seger, things worked out.

Bob Seger's new *Stranger In Town*

Retna

When Bob Seger started acting and playing like Bob Seger, things worked out.

album is, by far, his most amazing work to date. Even the glorious rock paeans on his previous album, *Night Moves*, can't match the confident writing and playing on *Stranger*. A lot of non-musical things also happened to help Seger's new-found confidence. First, his manger, Punch Andrews, is his old friend from the scruffling days. Punch was a friend. Secondly, The Silver Bullet Band was made into a true "band" — I guess that should be a Band with a capital "B." Once Seger made his band into something more than a glorified backing band (Seger now splits the profits from record royalties and performances with his five Silver Bullets), he found that his musical problems were behind him. He now had a "team" behind him, as opposed to a bunch of musicians.

The Silver Bullet Band consists of guitarist Drew Abbott, Robyn Robbins on keyboards, sax wizard Alto Reed, bassist Chris Campbell and David Teegarden (late of Teegarden and Vanwinkle) on drums. The team spirit this band shares with Seger is really amazing. If there is such a thing as a happy medium, I guess Seger has found it. He writes all of the material (that's the understanding) and controls what is recorded, but his touring band plays on the records and shares in the profits. If it sounds a little utopian in nature, believe me it works. Witness a Bob Seger concert and you'll see the energy and drive the band has.

It should be understood that a recording artist, especially solo acts (which is what Bob Seger was ostensibly considered before his *Night Moves* album), have a tough time deciding what route to take when recording an album. The question seems to always be: "Should I let my road band play on my album, even if they aren't accomplished studio musicians?"

This is a problem that had always bugged Bob Seger. Due to the success of Seger's *Live Bullet* album, it was obvious that his road band had become an important part of the act and image. However, Seger only used The Silver Bullet Band on half of the *Night Moves* lp. For the other half he used Muscle Shoals studio musicians.

Springsteen comes backstage to say hello after Seger's concert in Detroit.

Paul Canty/Retna

Once Seger made his band into something more than a glorified backing band, he found that his musical problems were behind him.

On *Stranger In Town*, Seger still divides the playing duties between The Silver Bullet Band and the Alabama studio aces of Muscle Shoals. However, The Silver Bullet Band plays straighter and hotter than those studio cats ever could hope to. Witness the drive of "Hollywood Nights" or the old-time Seger raunch on "Feel Like A Number." Maybe on the next studio album, Seger will let his boys loose and cut the crap with those studio cats.

I suppose the only thing that really matters is just how good the final product is. In that case, Seger is still a winner because *Stranger In Town* and *Night Moves* are, without a doubt, his finest albums, both in overall sound quality and in the songs themselves.

Why, you might be asking yourself, did Bob Seger all of a sudden get so hot?

Well, there is something called experience that cannot be discounted. Seger's been knocking around for so long that he's learned what works and what doesn't. He's had his share of mental anguish and traumas about what direction to take. What it all came down to was that in Detroit they teach you to boogie and rock; flower power never got too far in Michigan anyway. So, Seger did what came natural and stopped worrying about what was hip and what was not. And it happened at a time when artsy-fartsy solos and electronic crap had seen its day. With "Born To Run" blasting on the radio every hour, Bob Seger's classic songs of old suddenly seemed hip again.

It all started in 1975. Before that everything was a long series of problems and false comebacks. Seger came out with his *Beautiful Loser* album, his first album for Capitol records under a new deal. One song, "Katmandu," managed to say it all. Rock and roll never sounded too right. Then came the solid formation of The Silver Bullet Band and the recording of *Live Bullet*, a double live album released in early 1976. *Live Bullet* really put everything back into perspective. Old songs like "Ramblin' Gamblin' Man" and "Heavy Music" sort of gave credit where credit was due. Seger's "Get Out Of Denver" had already become an FM staple and it looked like Seger had made the right move. Seger credits getting a new booking agency with the fact that his live gigs were improving — both in nature and in circumstance. He was booked into large arenas and opened up for several major

hard rock acts. It was like starting all over for the veteran rocker.

To the kids, they didn't know about the hard years; they just related to the music and the new Bob Seger. It was pure rock and roll, just tons of adrenalin oozing off of his tall and slender frame.

To some kids, Seger was a brand new rock and roller. To others, he was a veteran doing what he did best. To everyone, including himself, it felt right. The songs just seemed to come rolling out of him. *Night Moves* was the album that changed it all; it is now double platinum.

Night Moves was a collection of stories about life. They weren't analytical or quizzical. Just tell-it-like-it-is stories about growing up.

The title song, "Night Moves," soon became a major hit. For Seger, it was a reflection on his younger days or, maybe just a fantasy about two kids making out. But for millions of record buyers, it was a very personal statement. It was easy to relate to; it was the American teenage reality.

Another song, "Rock And Roll Never Forgets," sums up still another reality of life; that rock and roll doesn't have any age barriers. Not only was it the quintessential rock paean of 1977, but it also managed to make a very important statement about just who listens to rock music. Seger's perceptions were keen and he was writing and playing better than ever.

With the success of *Night Moves*, Seger started headlining his own major tours across the country and the world.The demand for him was there like never before.

So, by the time that *Stranger In Town* was released, Seger was playing stadium gigs and headlining 20,000 seat halls with regularity. The *Stranger* album shipped platinum and hasn't stopped selling since.

Tracks like "Hollywood Nights," a song about getting the shaft from a classy Hollywood chick, and "We've Got Tonite," probably one of most convincing seduction numbers I have ever heard, are really excellent. The album hangs together with an air of confidence and strength. Bob Seger is still feeling his oats and it must feel great.

Stranger In Town employs the help of Glenn Frey (Eagles' vocalist who got his start as a member of Seger's band, back in Michigan) and friend Don Felder (Eagles guitarist). *Stranger* is really a musical album that stretched Seger's music far enough to show what he can really do. When Seger brings in material from other sources, you can bet the songs seem like they're custom made for him. Frankie Miller's "Ain't Got No Money" is the perfect vehicle for Seger's voice to stretch out on; it has a groove that won't quit. "Old Time Rock And Roll" is another number that fits Seger's repertoire like a glove; it's an anti-disco number.

What comes next for Seger is hard to say. With the band touring as much as they possibly can, Seger's time is at a premium. However, Seger needs work and he feeds off the energy that is created by the demand for him. He'll own up to his expectations and deliver another top-notch album during the year of '79.

One thing's for sure, don't expect Bob Seger to take an extended break from touring and recording the way some artists do. He was gone once and I don't think he ever wants to be gone again.□

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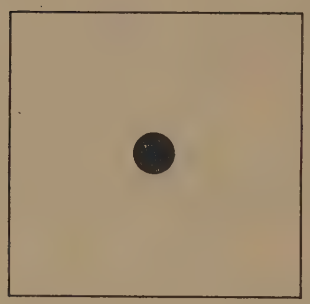

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GUITARS and AMPS:

Guitars: "I have two Stratocasters: one's pretty recent, it's a '72 and it's white with a spruce neck and the other is a '59 that's black. It has a rosewood fingerboard on the neck and a maple neck ... I'm not really much of a technical person, I don't get into it on that level too much.

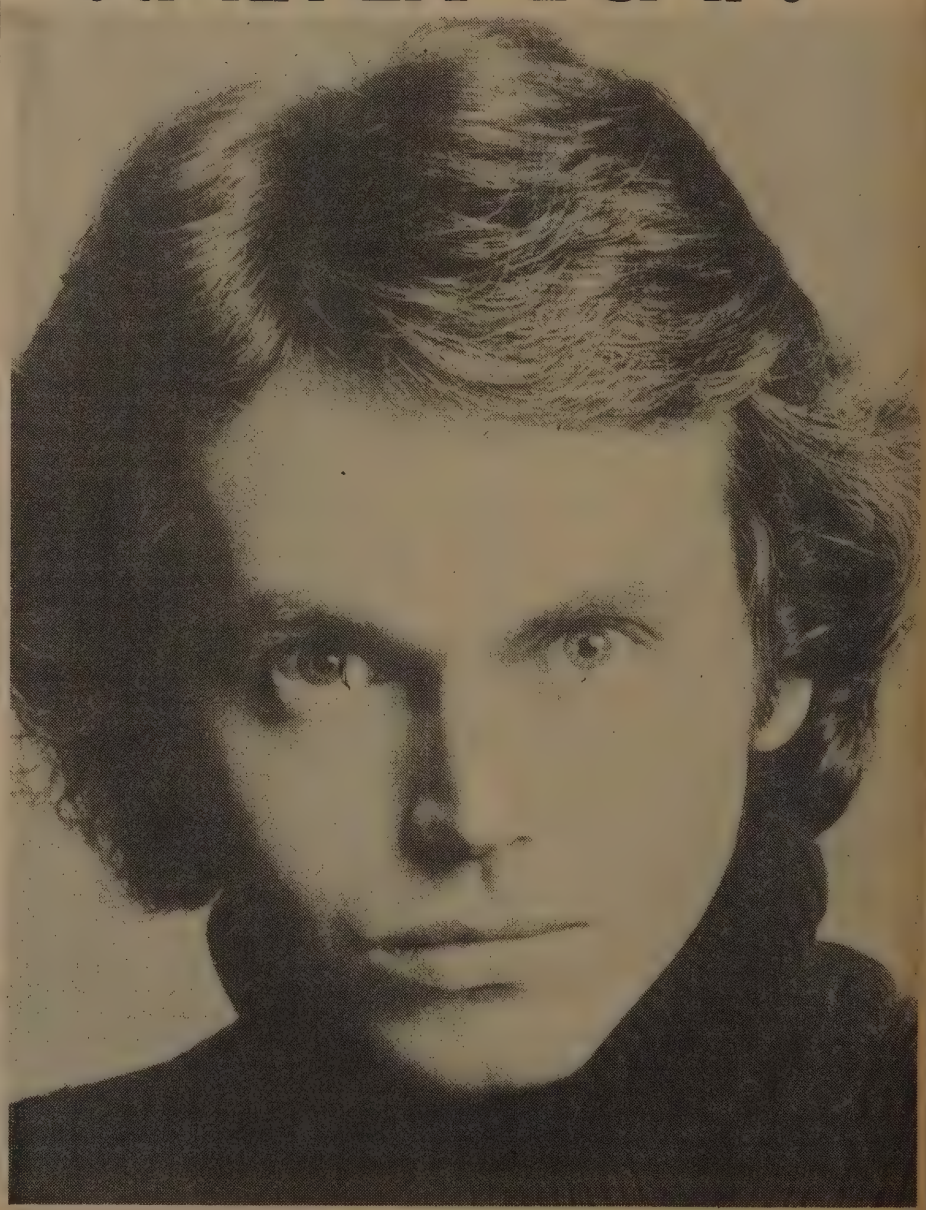
"The first guitar I ever got was a Strat, and I've gone through a few Gibsons in between. I like Gibsons but I think that Stratocasters are still my favorite.

"I don't collect guitars but I might get into that if I can afford it. I wish I could have kept some of the guitars I traded in through the years but I was always on such a level of struggle that if I wanted another guitar I probably had to trade in the one I had — shedding your skins I guess..."

Studio: "In the studio you tend to diversify a little more. Onstage I try to keep it as simple as possible. I don't use any effects. Last year I tried a bunch of them but they just add noise and most of the time add more trouble than they're worth to me. I think that with a good amp and a good guitar..."

PA: "We don't have our own so unfortunately we don't have much choice. It can be great or it can be terrible but it's always pretty much of a question mark."□

WALTER EGAN



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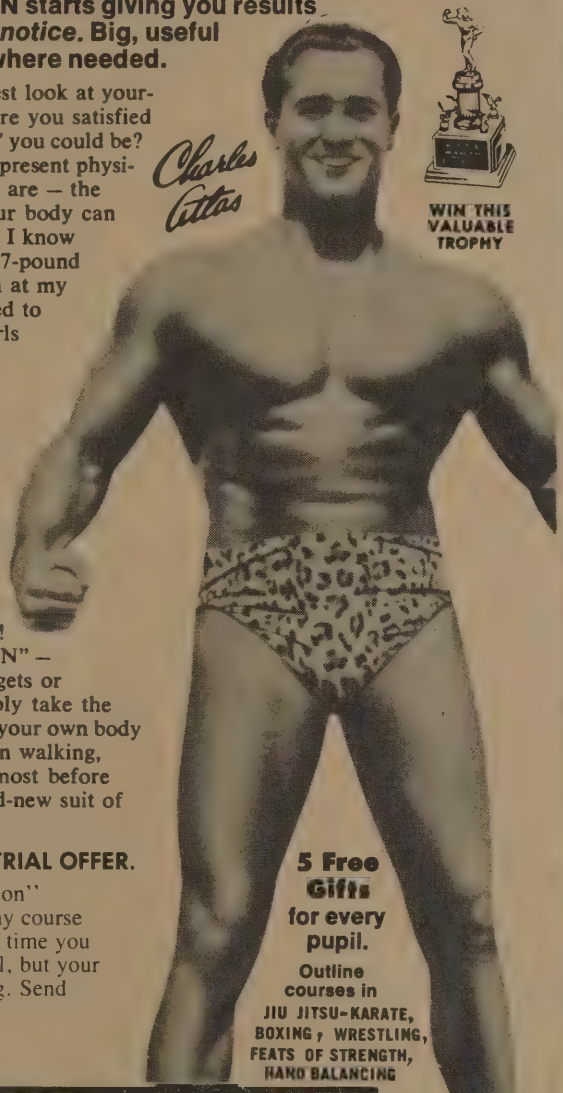

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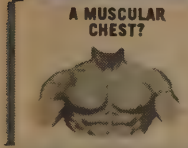

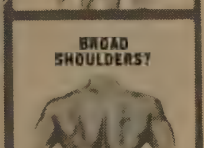

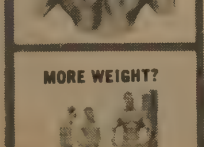

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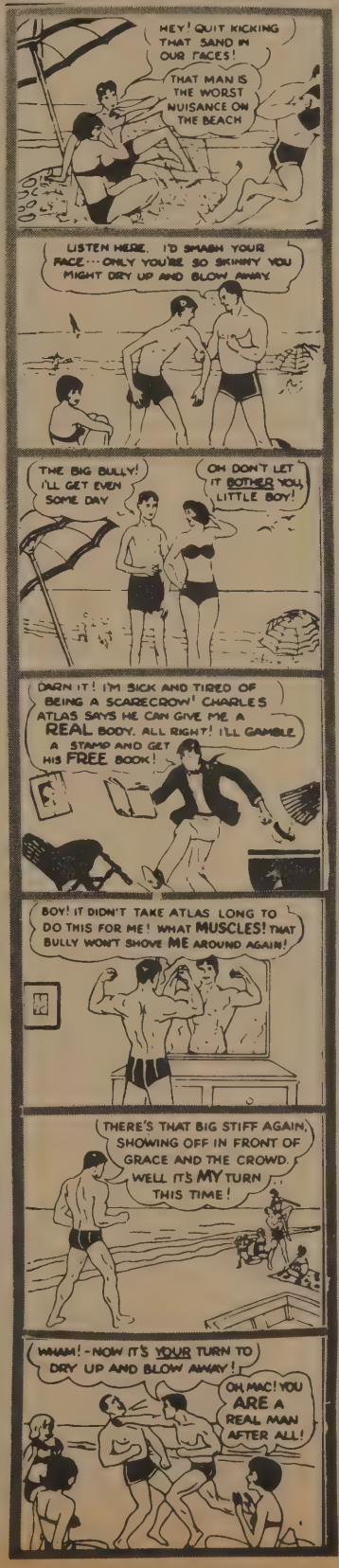
THE INSULT THAT MADE A MAN OUT OF 'MAC'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WHAM! - NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
OH, MAC! YOU ARE A REAL MAN AFTER ALL!

HIT PARADER'S DISCO REPORT BEHIND THE DISCO SCENES

by Lisa Robinson

PART 2

Neil Bogart

Casablanca recording group the Village People

"My main interest in the music business has always been to do something that no one else was doing. When I went into bubblegum music, it was during the age of psychedelic music, and no one was making music for kids. Disco music reflected my own personal needs — to be able to listen to music at a dinner party or while making love that wouldn't be interrupted by a commercial or a radio announcer."

So says Casablanca Records president Neil Bogart who adds, "I've always been a street rock and roller, and I've been able to translate my needs into other people's personal needs. The need to recognize what the public wants is the most important thing in selling records."

Bogart should know. In the past eight years he's sold 51 gold records and eight platinum, with groups like Kiss, Donna Summer and Parliament. And now, with disco an accepted fact in the industry, Neil Bogart has reason to smile. The disco acts on his label include Donna Summer, the Village People, Pattie Brooks, Ultimate and Summer's producer Giorgio Moroder, and it is widely accepted that Neil Bogart was, despite the smirks he received at the time from his colleagues, the first important record executive to recognize the impact of disco.

"I first realized there was a disco market without defining it as such about 10 years ago," Bogart says today. "I was in Acapulco, and heard that French song, 'Je T'Aime.' The scene there wasn't called the disco scene, it was the nightlife, a European flavored scene, and watching the reactions of the people dancing, I realized that there was something there.

"It clicked for me when I heard Donna's 'Love To Love You, Baby.' We released it, and the record failed. Sometime after that, I played it at a party, and people kept telling me to play it again. I called Giorgio and asked him to make an extended version of the record, and he did. He made a 16-minute-and 40-second version and the rest," he smiles, "is history."

That was four years ago, and while much of the industry either paid no attention or brushed Donna Summer off as a one-hit heavy breather (who sold 600,000 copies!), Bogart pushed for longer playing single records. He went to the discos, heard and saw what was happening and encouraged radio disc jockeys to play what he called "the new music."

"We realized that discos were, in effect, mini radio stations," said Bogart. "They had a captive audience. People were there to dance and BE the entertainers, and when they went home they also wanted to dance and be the entertainers, to recreate the experience they had had in the disco.

"I think a lot of the famous rock groups of old probably should be credited with disco music," said Bogart. "Because when you go to a concert and watch a guitar player playing to his amplifier, you're certainly not entertained. I think people are starting to take entertainment into their own hands again, and at the discos the stars are the people."

Now the record industry pays attention when Neil Bogart talks about disco. It was not always so. In fact, Bogart was practically written off in 1974 after losing nearly $2 million on a disastrous Johnny Carson LP. Having already left parent-distributor Warner Bros., Bogart fought back and built his independent company into the multimillion-dollar organization it is today.

Is he having the last laugh?

"To tell you the truth, I am. Very few times does my ego get in the way of things, but in this case it has a little bit. Because people know that Bogart took a shot with this, and now all of a sudden the Columbias and the Warners and the RCAs are announcing that disco is happening.

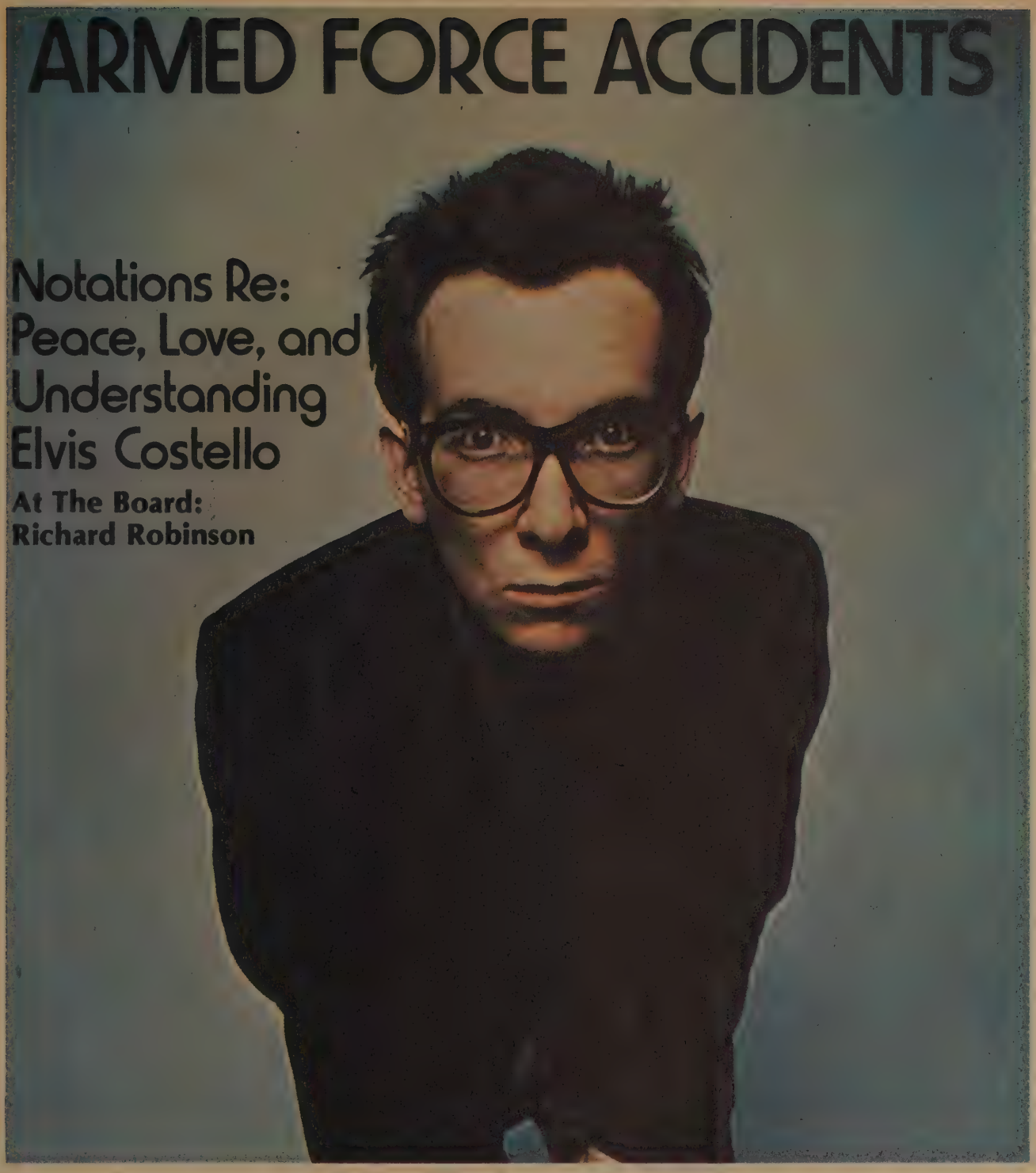
"Of course," he smiled, "these are the same companies who probably, six months from now, will announce that it's over."□ *From Lisa Robinson's Rock Talk.*

• • •

Next month, WKTU's Paco ("the first man with a Latin accent to get on American radio and be beloved by the people") talks about disco's overwhelming success.

"It clicked for me when I heard Donna's 'Love To Love You, Baby'..."

ARMED FORCE ACCIDENTS



Notations Re: Peace, Love, and Understanding Elvis Costello

At The Board: Richard Robinson

Okay, the basic premise is that you've at least heard of Elvis Costello. That's a start. Listening to his albums isn't absolutely required to understand what follows, but it will help.

I'm amazed at the number of people I know (mainly Toto and Foreigner fans) who have heard of Elvis Costello but have never actually listened to any of his albums. There must be something wrong when a melodic, catchy songwriter with a penchant for clever teenage lyrics is practically ignored by the rock establishment.

Of course there's something wrong with the rock establishment, but we won't pursue that, except as it reflects on the talent and commercial potential of Elvis Costello.

Some critics have likened Elvis to Bruce Springsteen, not an impossible comparison. Both artists present an energetic, sometimes angry, honesty in their lyrics; each has a gift for melody that is unusual among rock artists. And both, I'd say, have a little bit of the poser about them, they have developed colorful stances about cars, girls, politics, white lower class life, and older people's values. But these comparisons only outline a general category of 70's rock and roll singers; a list that also includes Patti Smith, David Johansen, Tom Verlaine, David Bowie, and a half dozen others.

One thing that puts Elvis apart from other rock personalities of the new wave generation is that he is particularly inaccessible. He stands behind his guitar and glasses onstage, seeming to maintain a distance that becomes even greater when he's offstage. This includes a general rule of thumb that no photos of Elvis are to be taken when he's offstage. Like Orwell's political campaign for Big Brother, all we see is that one image, Elvis the poster staring out at us from behind his specs.

The Private Elvis.

Who cares.

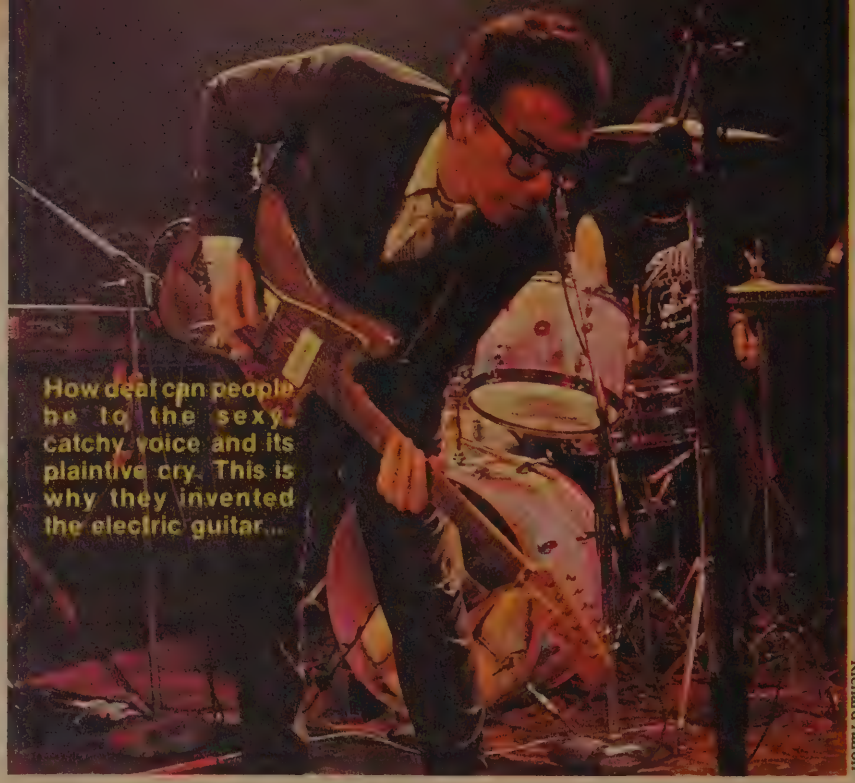
Nobody really cares, but it is interesting to observe. It also makes it tough to find a nice color snapshot of Elvis to put on the cover of a magazine. But then, maybe that's what's so funny about peace, love,

and understanding.

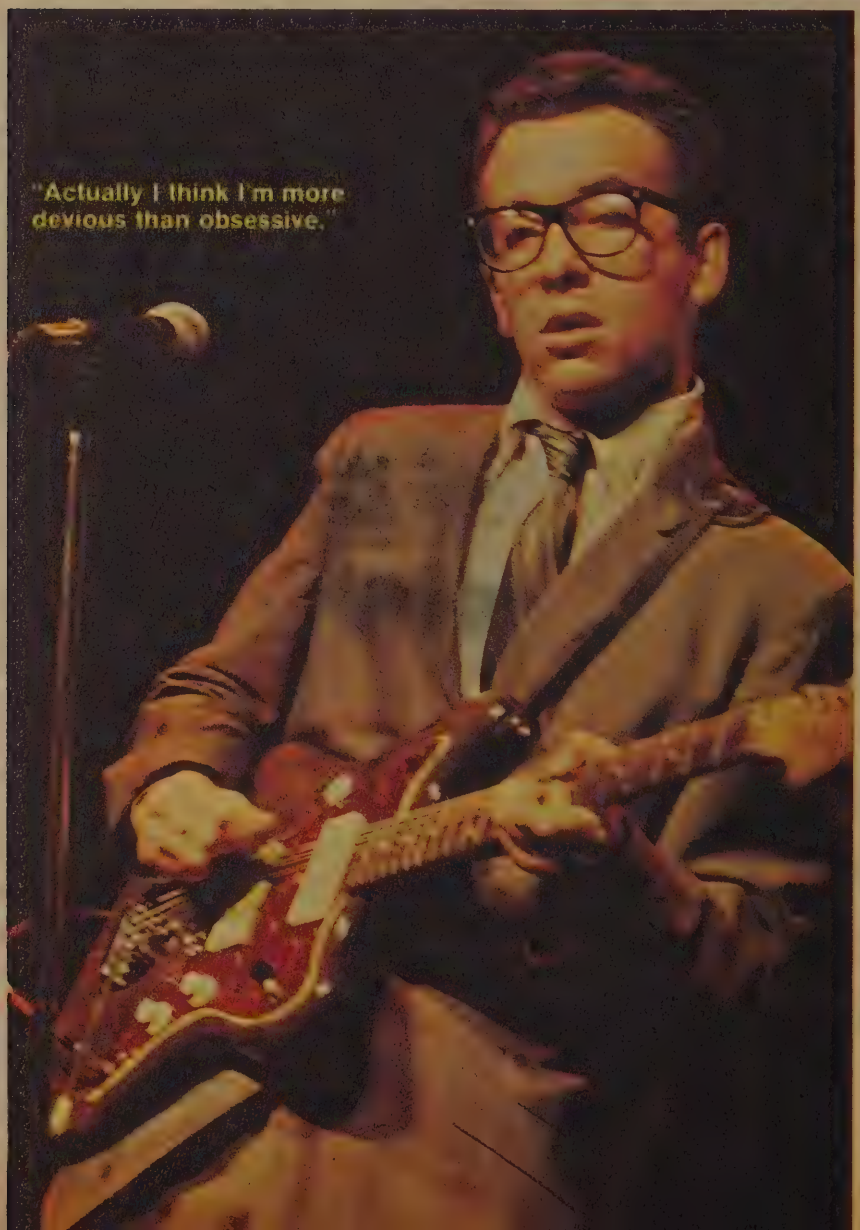
As we move along, let me interject that Elvis' new album, *Armed Forces*, is not as good as *This Year's Model*. The later album has two hot sides, one of the few records sold in the last five years that you can actually listen to band for band, side one and side two. *Armed Forces*, disappointingly, has only one completely hot side (side one), and one that's barely so-so. I presume this doesn't mean that Elvis has peaked, but you never know. His next album, whenever it's released, will be the key that tells us if Elvis has flashed his pan or if he's here for good with his catchy songs and snappy observations on the passing scene. For me, the verdict isn't in yet.

A large number of the reviewers who criticized the *Armed Forces* album make mention of the fact that the original title was to be 'Emotional Facism'. As witty a title as we've heard in these parts since 'Footsteps On The Ceiling'.

Is Elvis angry with us. Is he one of the new wave of angry young men who have something to say about how we choose to waste our time. Come to think of it, is he the *only* angry young man in rock and roll. Maybe, depends on who's emotional and who's the fascist. In my experience among the fields of rock stardom, I've encountered a few artistes who are both fascist and emotional when it comes to what they've got to say, though what they say may not spell out the fascism except by audience participation.



Richard Aaron



Richard Aaron

He's got that special talent to pide pipe and it gives his music a hypnotic quality...

His next album, whenever it's released, will be the key that tells us if Elvis has flashed his pan or if he's here for good with his catchy songs and snappy observations of the passing scene.

My favorite description of Elvis comes from the April 'Trouser Press' when Ira Robbins refers to him as 'the Sultan of Spite'.

Maybe that's true. But the Private Elvis (you know, the one who won't do interviews) isn't saying.

I'm writing as if nobody liked poor El. Well, the people I know who know him personally say he's an alright guy. But many of the people who want to write about Elvis, ask him questions about his music, expand on what he is and what he wants to do with it, well those people seem to spend most of their time quoting his song lyrics. The truth is that if Elvis didn't have the obvious talent to write slightly bent teenage love gulpers, I seriously doubt if anybody would bother with him at all. He's got that special talent to piedpipe and it gives his music a hypnotic quality even when you're in on the gag.

Elvis Costello Facts: And who knows if they're true: Elvis real name is Declan Patrick McManus. He was born in London and although is father was a jazz musician, it wasn't until he was in his late teens that he got involved in rock. He's 24 or 25 years old and has a wife and a child. He got discovered through an audition cassette that he dropped off at Stiff Records in London.

"Actually I think I'm more devious than obsessive," says Elvis in the only indepth interview with him we've seen. It appeared in London's 'New Music Express' last spring. In it he talked about himself and his music. It's peppered with words like 'disorientates', 'one-dimensional', 'revengeful', 'vicious', 'emotions', 'hate', 'viewpoint', 'impersonal' ... and by the time you've finished reading it you know less about Elvis Costello than you did when you started, except that he doesn't know Nick Lowe (his producer) very well (they work together but don't socialize). Wonder what the socialists have to say about that.

Are you beginning to get the impression it's impossible to write a feature about Elvis Costello that says anything worth reading?

Stories about Elvis (with or without

(Continued on page 59)

CHEAP TRICK:

"WE'RE JUST AN HONEST ROCK AND ROLL BAND"

On The Rock Express From London to Tokyo With Cheap Trick

Reporting: Richard Robinson

"A lot of people thought we were a comedy group when they saw the first album. But we're pretty honest with our image, because the four guys in the band that are portrayed are four actual people offstage, the same people."

Michael Putland/RETNA

"The Budokan album, originally, was just going to be a souvenir of our Japanese tour, to be released in Japan. Then, we didn't have a new album out in the U.S., so we thought we'd put seven songs from the Budokan on a record to send to radio stations in America. The actual album was just going to be a Japanese live album. Then they imported sixty or seventy thousand copies and it became the biggest selling Japanese import in the history of the company. So the record company said, listen, people are paying twenty bucks a piece for this record, we should release it. So we did, it's been released world-wide."

Cheap Trick drummer Bun E. Carlos is talking about *Cheap Trick At The Budokan*, the band's current album which has bounded up the charts and looks to establish the band's position as a super group. The album was recorded as part of the tenth anniversary celebrations of CBS-Sony in Japan — along with a Bob Dylan live album recorded in Japan. It was recorded at The Budokan, the Madison Square Garden of Tokyo.

"It was a surprise to us," says Bun E. about the album's success. "Our only thoughts about it ever was that it would be a 'live in Japan' album, just something for the Japanese fans because we only go there once a year."

"Does the success of this album here mess up your plans for studio albums?" I ask.

"We had planned on having our next album, *Dream Police*, out right around now," he admits. "That's in the can. We did it last October and November in Los Angeles. The only thing that's what you called 'messed up' is Japan, we wanted to have a new album out when we toured there. So we're going to release a single from *Dream Police* in Japan for the tour. But not the album."

I laugh. "You're going to need a big tracking sheet to keep track of what's released where."

"Oh, it's ridiculous. One single just came out in England and they didn't edit it properly so we withdrew it, and something else is out in France that's also out in Sweden. So everything's a little different all over."

As for *Dream Police*, Bun E. says it will be released here in May. "We took about five weeks on recording it. There's a lot of changes on there for us. It's got real strings on about half the songs — rockin' strings. Tom (Petersson) sings a song, sings a rocker. And 'Need Your Love' is on there, a studio version. There's also a nine minute rock song called 'Gonna Raise Hell', which we also have a disco version of. It's a disco mix, with some syndrums and some different bass added. It's a completely different mix from the album. The album will be a rock version. I heard the disco mix once and it was kind of funny."

"Rock stars will do anything to get into Studio 54," I observe.

"I turned down a visit to that place. I didn't want to get turned down."

"What prompted a Cheap Trick disco single?"

"Well, the song has a disco bass drum, just a four-four bass drum all the way through. It's kind of structured like a disco song, the first half of it's vocals, the second half of it's instrumental. And the strings are kind of appropriate. Rick (Nielsen) wrote some rock and roll strings with Jay Winding, they had sixteen guys come in and start cranking it out."

Despite the upcoming release of the *Dream Police* stu-

Bun E. Carlos

Richard Kwasnicwski

dio album, the band is planning to release a single from the Budokan album. "I think, 'I Want You To Want Me' is coming out this week, with 'Clock Strikes Ten' on the B side. In England the single will be 'Ain't That A Shame', and in Japan I don't know what it'll be as they already had a single out from the live album last fall."

Speaking of Japan, Bun E. and the band are heading there for a tour the day after we're doing this interview. The Japanese fans picked up on Cheap Trick last year and they became big stars there even before U.S. fans had totally locked into them. Tom is the number two bass player in the Japanese polls and Cheap Trick is the number two or three band in the latest polls.

In England the band is also doing well. The last album went top thirty there. In fact, they'd just turned from a tour of England in Europe. "Dave Edmunds played on about six jobs with us," said Bun E. "Cozy Powel from Rainbow sat in. I think Rick wrote a song for Nick Lowe. It was great for us. When we were teenage rockers we'd buy their records. Who ever thought we'd be up onstage with them. Roy Wood, who I think has done one gig in four years, he came in Birmingham and stood out there in front of the crowd for the whole show. Then afterwards came backstage and we said hey come onstage with us and Dave Edmunds. Okay, and he came out, put on a guitar, and there you go."

Flying back from England for a stop home on the way to Japan, Cheap Trick first heard that the Budokan album was in the top twenty in the U.S. "It was kind of a surprise to us," says Bun E. "We've toured constantly in the U.S., and we've always done great in concert, we've always played with good bands. We've spent a lot of time and all our money on our shows, 'cause we're on the road in America six or seven months a year, whenever we're not recording or overseas we're on the road here. Everybody who went and saw us live, most of them liked us, so they can — 'Oh, look it, here's a live album with all the songs' they always liked. Plus new songs. So they're not getting a total album of retreaded material. It's an exciting album, kids yelling and screaming back there. It's not a real fake album, like Frampton or somebody, we didn't sit in the studio and re-record the whole thing, there's mistakes on there, there's drum sticks up in the air when they're supposed to be on the drums. It holds up."

With the success of the album here, Cheap Trick will obviously start to play bigger and bigger concerts. I ask Bun E. what the band's plans are as far as their show and dealing with huge stadiums is concerned.

"I do know we're getting more lights and things like that. We'll probably have some sort of logo, pick up one of those. Of course Rick's going to get another twenty amps. Musically, we may add a mellotron or things like that to use on the *Dream Police* because we all play keyboards and there's string parts on the songs, so keyboards will be showing up this year probably just to add spice to the materi-

Bob Gruen

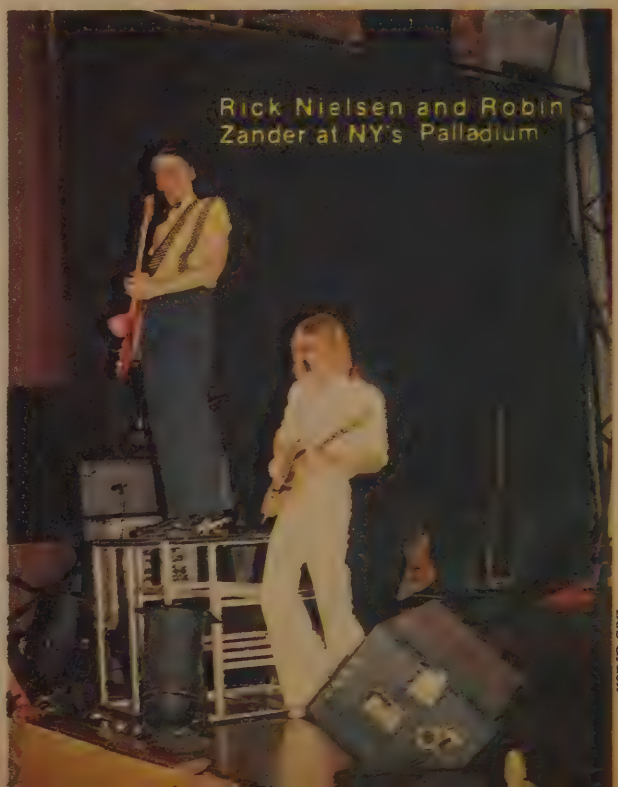
Rick Nielsen and his guitars

al. The staging will stay the same, just things will get bigger. We've been talking about getting four sets of drums. Doing the alternate drum spot, you know. We used to do that kind of stuff, we used to have a mellotron and string machines and two sets of drums up there. We all like to do that stuff. The bigger stage of course you have to do things bigger. The main thing is the music. We'll just expand on our personalities or whatever."

Dream Police is definitely a step forward for the band. "There's a lot of departures on it," Bun E. explains. "The songs are rockin' songs. But the song Tom sings it's more of even a basic rocker than we've been doing since like the first album. And the long song is something completely new for us on albums, you can hear Rick playing lead guitar for a couple minutes instead of six bars. As opposed to the other albums where the engineers couldn't handle it, Tom uses mostly eight and twelve string basses and bass pedals on this album. So there's a lot of new instrumentation."

Before Bun E. goes off to pack for Tokyo, I ask him about the image of the band — sometimes zany, sometimes serious — and how he thinks it has affected the band's success here in the U.S.

"A lot of people thought we were a comedy group when they saw the first album. But we're pretty honest with our image, because the four guys in the band that are portrayed are four actual people offstage, the same people. We're valid, we've got four albums out, we're still going at the same rate, the fourth album is as good as or better than the first, we have credibility. We have fun, and the audience has fun, we're just an honest rock band."□



Rick Nielsen and Robin Zander at NY's Palladium

Bob Gruen

CHER WON'T STOP THE ROCK

To say that something's happened with Cher's new record that hasn't happened to her for awhile is an understatement of tact. After not having a hit since "Dark Lady" in 1974, Cher is *hot* with her disco smash, "Take Me Home".

In New York City for the Billboard Disco Forum (where she hosted Casablanca's party at the Empire Rollerdrome) and to promote her lavish TV special, Cher moaned about her new, short haircut ("The biggest mistake I've ever made," she said, while keeping it under wigs) and talked about the relationship with her record company.

"When I first went to Casablanca I asked Neil Bogart 'why are you giving me all this money and why are you so enthused?' He said he couldn't help it if Warner Brothers didn't know what they were letting go or if they didn't know what to do with me.

" 'I'm not a foolish man,' he said, 'and I don't throw away money.' From the beginning he treated me as though I was just coming off my last hit."

Cher has the disco hit, but half of her album is still rock and roll. "I like rock and roll," she says, "and I can't give that up. It would be like cutting off one of my arms.

"It's too early to tell how this hit has changed my audience. I'm not sure who they are, except that people are stopping me on the street and telling me they love the record. There's no age group, no specific kind of person doing that. It's always happened to me in New York more than Los Angeles, but now it's happening there too.

"I don't know what went wrong before," she said. "After I left MCA I went to Warners, and it was at Warners that my career was really in the toilet. I made a joke about this one time, but I wasn't really kidding: they didn't know when I was there and they didn't know when I left."

Cher confirmed the suspicions that boyfriend Gene Simmons had something to do with Cher's fantasy album cover. "It was sort of Genie's idea," she said, "because he gave me a book of Frank Frazetta's and I said 'God Gene, wouldn't it be fun to do something like that for an album cover?' So I took the book to Bob Mackie, who designed the costume."

Does she ever feel trapped by all the costumes? Would Cher ever consider stepping onstage in a basic black dress?

"No," she says. "I don't ever want to sing in a basic black dress. I don't even want to be *buried* in a basic black dress. I don't want to do anything basic. I'd rather be in basic blue jeans, but never in a basic black dress.

"I don't feel trapped at all, because I wear exactly what I want to wear when I wear it. In my TV show the part I loved the best was in the middle of a gigantic number, with people in diamonds dripping off of them and all that stuff, I walked out of my body in a pair of blue jeans. That's how I really feel about myself.

"The only real pressure on me now is to go out there and perform live. There is so much pressure on me to do that and I think I'm going to give it the old college try. I got into rehearsal in May — Joe Layton is putting my act together — and I think it'll be something along the lines of what Diana (Ross) or Bette (Midler) would do."

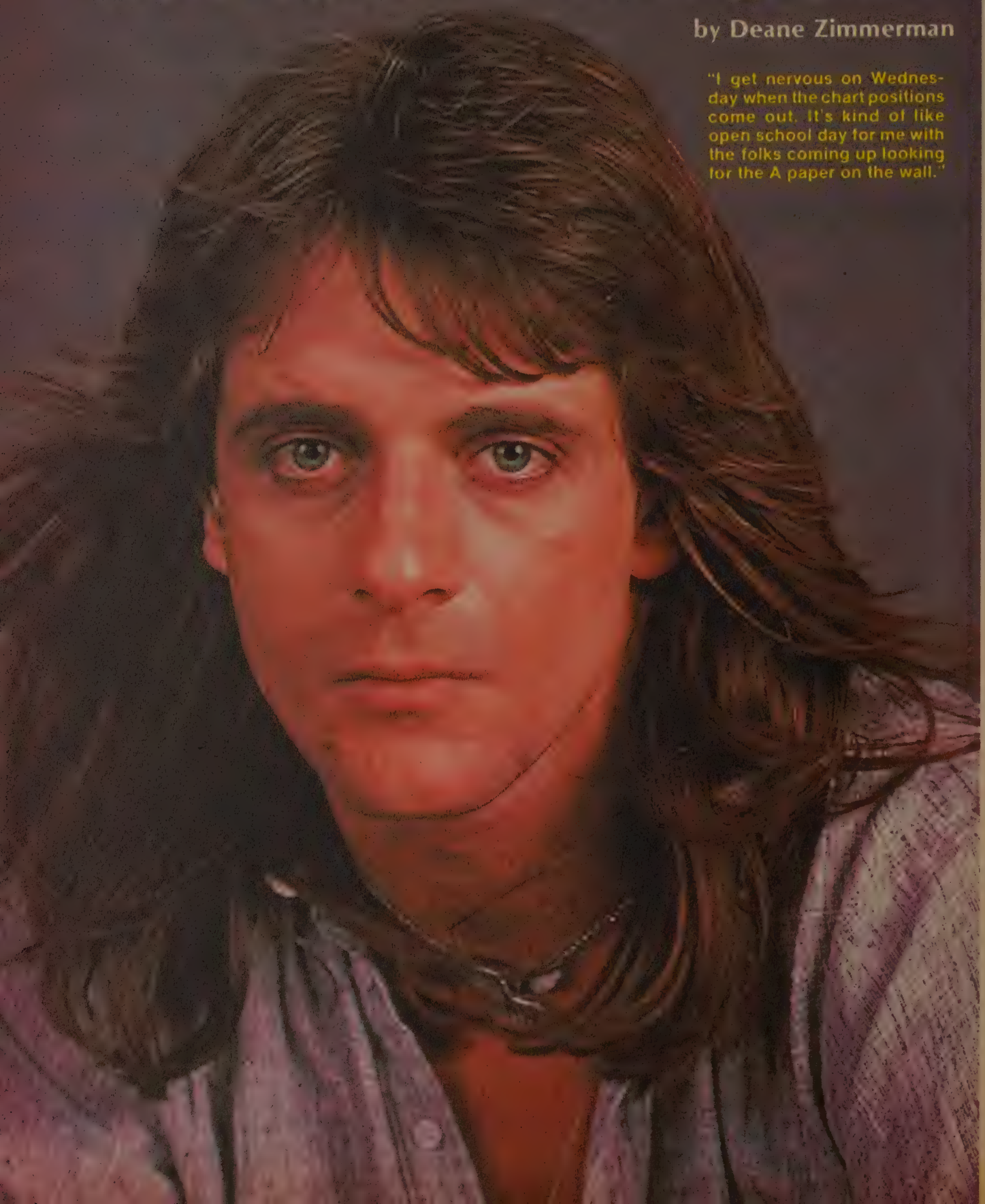
And, even though Cher's been in the business now for *fifteen* years, she admits that when it comes to performing live: "I'm terrified".□*From Lisa Robinson's Rock Talk.*

HIT PARADER

THE HIT PARADER INTERVIEW

EDDIE MONEY "I Can't Really Believe It"

by Deane Zimmerman



"I get nervous on Wednesday when the chart positions come out. It's kind of like open school day for me with the folks coming up looking for the A paper on the wall."

Eddie Money used to be called Eddie Mahoney. He was born in Brooklyn, New York but moved to Levittown,Long Island. He played in a rock and roll band and thought he'd get a recording contract by the time he was 19, but that didn't happen, so Eddie became a police trainee and was hired as a typist. "I was an underground typist," Eddie quips today, "but it wasn't rock and roll..."

Now, managed by rock impressario Bill Graham and signed to Columbia Records, things are certainly looking up for Eddie. He's released two platinum albums ("Eddie Money" and "Life For The Taking"), has a hit single on the charts ("Maybe I'm A Fool"), and has been touring across the country at breakneck speed.

Calling from his hotel room (first in Boston, later from Buffalo), Eddie talked about the tour and the thrill of performing for the hometown crowd at NY's Madison Square Garden. "I think it's really going to be amazing," he said, "I can't really believe it. I've got about the biggest guest list in the world, everybody in the world wants to get into that thing..."

HP: Are you nervous?

Eddie: I used to get nervous but I've been performing now for ten, eleven years ... I get nervous on Wednesday when the chart positions come out. It's kind of like open school day for me with the folks coming up looking for the A paper on the wall.

HP: Has your experience managing the group helped you to push yourself more than the average musician does?

Eddie: I've seen a lot of people that pushed themselves like I do, to the point of believing in themselves enough to make it happen, but I don't want to get too pushy either ... You can only talk people into things so far ... My music has really got to come through, I'd have to be more than just a great salesman.

I think there's a testing period where every artist has got to prove himself, 'cause I never had the opportunity to work in front of 80,000 people or do a tour with the Rolling Stones or anything like that until I got on "Saturday Night Live" and did a lot of stuff that Bill (Graham) and CBS (Records) helped me out with. That proving point is never really over in a musician's mind because there's always that next album.

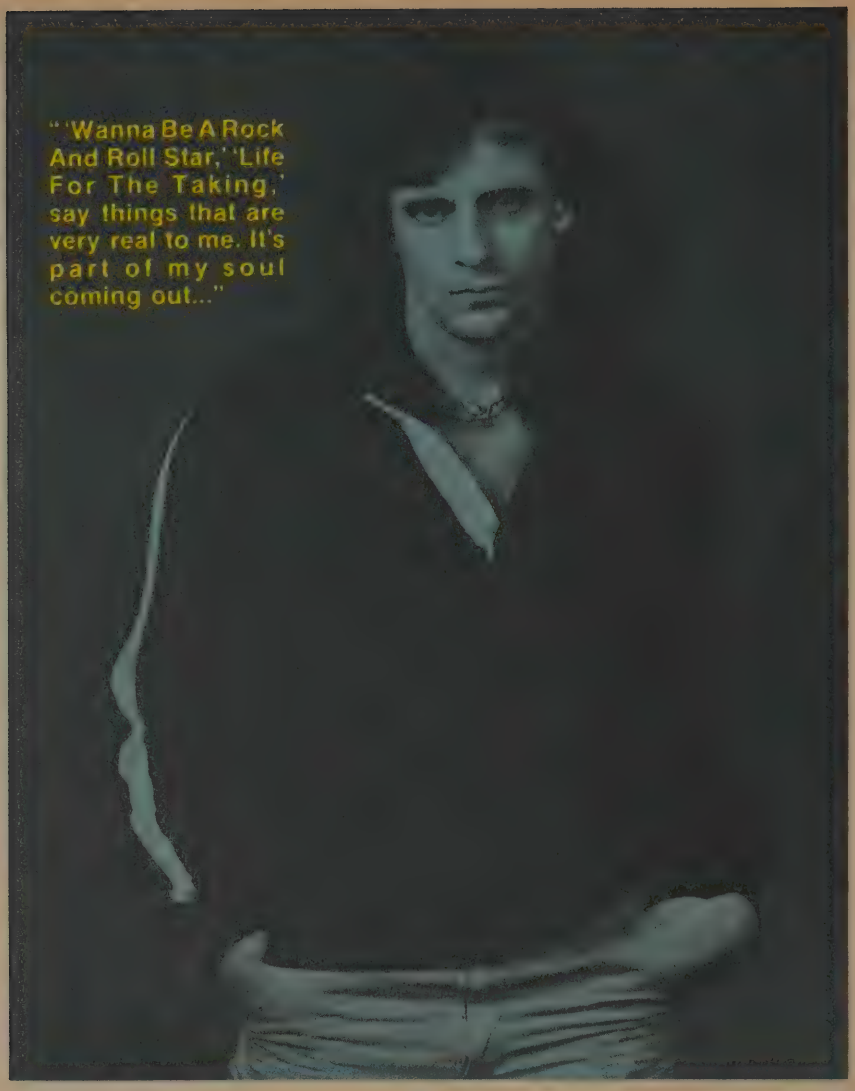
HP: Did you feel that pressure when you recorded "Life For The Taking"?

Eddie: Yeah, you kind of feel like that but then again, making records is serious business but rock and roll is not. I was going to do the best I can and do tunes that I like ... but I don't really think I was trying to top the first record. I just wanted it to be a little different and maybe escalate it a little bit. I felt like a big kid. I kind of had a smirk on my face, thinking I had a couple of aces up my sleeve with the second record. I think it's better than the first.

HP: In what way?

Eddie: The simplicity in the first record was good but I like the raunchiness of the second album. Like the cuts that are supposed to be real rocky came out rockier and the tunes that I really wanted

"...making records is serious business but rock and roll is not."



HP: You've been quoted as saying that you're "hungry". Are you still hungry?
Eddie: I never said that, Bill Graham said it. He said I was hungry. I'm starving right now, room service is the worst in this place...

The "hungry" thing — I was trying to get somebody to sign us for such a long time, we had a lot of fans in the Bay area and we backed up people like Lynyrd Skynyrd and Tower of Power and a lot of other groups but we couldn't get a contract ...Then Bill Graham got interested, he helped me out and decided to manage me and then I got paranoid and didn't make a record for 7 months because I thought it was going to be the old Bobby Rydell story or something. You always think you're going to get ripped off...

HP: Is success what it's cracked up to be?
Eddie: You know, when you're on the way up everybody loves you but once you get pretty close to the top, it's like people use you as a dart board. I can see it happening a bit, lately it seems like I'm a real big target. I've sold 67,000 units of records last week, the single's doing great and all of a sudden people are saying that I'm this and I'm that ... I get kind of pissed off, but what are you going to do?

HP: Why did you choose the name "Money"?
Eddie: Because we didn't really have any money. It was more or less just kind of like a satire, we were just goofing on the word. I just couldn't see myself as Eddie Mahoney in lights, I closed my eyes and it just didn't seem to fit on the album cover.

I'd say that Eddie Mahoney left New York ten years ago. I've done a lot of things, I never had any bowling trophies, or medals for swimming ... but it's great to have gold records on the wall even if you don't get a whole lot of money for making them these days.

I feel like I've accomplished something. I guess Eddie Money did that but there's always that Mahoney in me too.□

to polish came out moreso in that direction. I think it's a more mature album.

HP: Are your songs very personal?
Eddie: They're personal to me but I think there's a message to a lot of my music. "Wanna Be A Rock And Roll Star," "Life For The Taking," say things that are very real to me. It's part of my soul coming out, kind of like poetry that somebody would want to read besides your relatives.

Without saying it in a conceited sort of way, people who sing rock and roll do have some sort of power ... I feel that music should be used to influence people. If you have something to say, the beauty of music is to be able to say it. It's like freedom of speech through music. I think that some of the things I talk about are pretty valid because I've been through a lot.

HP: How's the tour going?
Eddie: Great, Bill Graham's got me working real hard, but it's good. It's a challenge.

For ten years I was really partying my ass off, living in Berkeley, running around with a lot of people, just taking it easy. Cookies and milk in bed, you know what I mean? So I feel like it's the first time I've actually gone back to work in ten years. The last job I had was a police trainee...

HP: Are you getting tired of the whole policeman thing?
Eddie: That gets kind of boring because it's old hat, you know. I've been shooting that off for about a year now. It's just old hat.

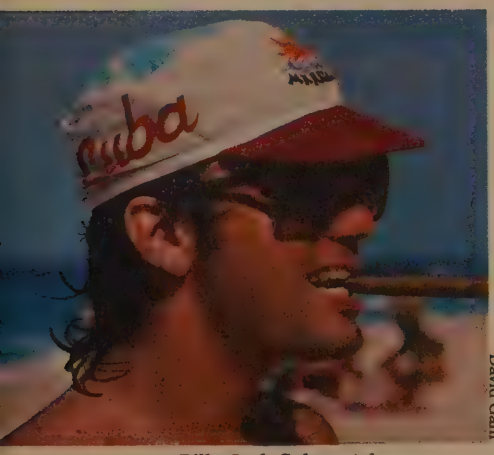
THE HAVANA JAM

Cuba Rocks To U.S. Superstars

On Location: Deane Zimmerman

Deane Zimmerman

Arriving at Havana's Jose Marti airport



David Gahr

Billy Joel, Cuban style

Some spoke about the thrill of performing for an audience filled with so many musicians. Others talked about the excitement of visiting the island for the first time, meeting the people, and hearing such wonderful music. But for a few, "Havana Jam" meant going home.

* * *

"You should have seen Havana in the fifties, it was really something. Everyone got dressed up, the people went out, the streets were filled with tourists, walking around, doing things. Not like now. Today there's practically no one on the streets, no one driving around at night. Why? There's nowhere to go..."

Larry Harlow
Fania All Stars

* * *

The "Havana Jam", the first major musical exchange between the U.S. and Cuba in 20 years, was a three day event that showcased such musicians as Billy Joel, Kris Kristofferson and Rita Coolidge, Weather Report, Stephen Stills, the Fania All Stars, and the CBS All Stars (including Dexter Gordon, Jimmy and Percy Heath, Bobby Hutcherson, Stan Getz, Tony Williams, John McLaughlin and more).

Among the Cuban groups were Irakere (who are currently on tour here with Stephen Stills), Orquestra Aragon, Percusion Cuba and Yaguarimu.

Accompanying the American musicians were journalists, photographers and representatives from CBS Records (who sponsored the event) — making it a party of well over 100 people who boarded the privately chartered TWA jet at JFK on March 1st, headed for Havana's Jose Marti Airport.

* * *

Thursday: With the exception of Elizabeth and Billy Joel and a few members of their band who flew down from Florida, the entourage assembled early at NY's Statler Hotel. Most people had no idea when the plane would depart, or from which airport — those facts were kept secret for security reasons.

Waiting for the buses to arrive, the Fania All Stars passed the time playing guitars, singing and posing for pictures — looking like a baseball team in their shiny, baby-blue jackets with stars on the front. Rita Coolidge and Kris Kristofferson tried to find their bass player, Tom McClure, who had checked into the hotel the night before, but was nowhere to be found. (At first, it was feared he was the victim of a mugger, but Tom turned up unharmed later that day. One of those 'changed rooms, overslept, no one knew where he was' mix-ups.)

Finally, we were off to JFK, where we boarded a TWA 707 for the three hour flight to Havana's Jose Marti Airport. Kris, in brown jeans, a black Muhammad Ali Training Camp t-shirt under a shiny black shirt, sat with Rita Coolidge who, wearing tight pants and very high-heel shoes was undoubtedly the flashiest dressed American on the trip.

Passing up the usual airplane muzak, guitarist John McLaughlin listened to tapes on his own stereo and talked with Weather Report's Jaco Pastorius.

* * *

Immigration in Cuba took about an hour. No luggage was opened, we were whisked through customs and got on the buses that became our second home for the rest of our stay. Compared to the buses used by the Cubans — which are pretty old and always packed — the ones

David Gahr

Kris and Rita visit Old Havana

provided for tourists are luxurious, equipped with a bar (serving rum, beer and cola) and a bathroom. As we drove to the hotel, a tour guide pointed out the sights: hospitals, Pioneer Camps (government run children's organizations), and new apartment complexes which closely resemble Long Island cosmetic factories, built by volunteer "mini-brigades."

Everyone went wild over the "Vietnam Vincera" (Vietnam Will Win) billboards alongside the highways, and the beautiful '50s American cars that are treasured by the Cubans. They're in surprisingly good condition, considering that when something breaks down there are no garages stocking spare parts.

The countryside began looking more attractive as we got closer to our hotel, Marazul, at Varadero Beach. Marazul is comparatively new, with air conditioning, a gift shop (no t-shirts, but great hats), restaurants, a bar, poolroom, and a disco which stayed open until 2 A.M. In the rooms there were small ceramic ashtrays in the shape of a tank, immediately coveted by the American tourists.

It became apparent when checking in that English is *not* the second language. We got ID cards which, we're told, have to be presented in order to change money, get a cab, and make a purchase. (This happened to me once, and only after I had a tan. "You look Latin," said one Latin musician.)

After an outdoor buffet dinner, featuring many Cuban dishes which suspiciously turned up again the next day as lunch, we were off in the bus to the fabulous Tropicana nightclub; possibly the only reminder of Havana in the fifties when the casinos and beaches were the playgrounds of the very rich and the Malecon (Havana's main boulevard) was crowded night and day.

Elizabeth Joel danced the rhumba on the bus — first with drummer Liberty DeVito and then with husband Billy — and everyone sampled the rum. This was an activity that increased in popularity as the days went by.

If we expected to see Desi Arnaz and lots of glamour at the Tropicana — we were disappointed. The spacious outdoor "room", set under the trees with tables placed around the circular stage, was filled with men in short-sleeve white shirts and leisure suits and women dressed in polyester print dresses.

David Gahr

"I wasn't planning to do an encore, but when I saw those guards come out, it was like waving a red flag in front of me..."

The costumes in the show were another story: flashy, colorful, and often outrageous with sequins, pom poms, thunderbolts, feathers, flowers & beads. The elaborate headdresses on the women looked very Carmen Miranda. Unlike the fifties, this show featured no nudity, just a lot of flesh colored outfits with sequins strategically placed.

As the dancers came through the aisles for the very grande finale (filmed by CBS News crews), one woman pulled Kris Kristofferson to his feet and tried to bring him onstage. Halfway there, he gave her a kiss and returned to his seat, amidst much applause. Rita smiled.

(Because Kristofferson's movies are very popular in Cuba, people came up constantly to get his autograph.)

Driving back, the bus passed through Havana's Miramar section where the middle classes used to live before the revolution. Today, many of the beautiful, deco-style homes are boarded up but the others, while looking a bit shabby, are still far more elegant than anything else we saw in Havana.

* * *

CBS Memorandum To All Attendees Of The "Habana Jam"
Gifts for the Cubans
Probably the best way to make friends with our Cuban hosts is to bring one or two cartons of cigarettes and pass out packs. Any t-shirts you might have will also be appreciated.

* * *

In Havana, children came up and asked for Chiclets, the men were thrilled when we gave them American cigarettes, and the women loved lipstick and perfume — which are hard to find and very expensive. One teenager offered a journalist his new pair of boots for an old pair of sneakers. Real American jeans were also quite popular, but rock and roll promotional t-shirts were the real score. At the concert, one fan wore his autographed Billy Joel t-shirt with pride.

* * *

I woke up to Abba's "You Can Count On Me," on Cuban radio, also heard Rita Coolidge.The kids knew all about Billy Joel and the Bee Gees from listening to Miami radio. TV is very popular (television personality Consuelita emceed the "Havana Jam" concerts), and there were people clustered around the set in the hotel lobby. One night, walking through Old Havana, we passed a line of people

Everyone went wild over the billboards...

Deane Zimmerman

outside a movie theater, waiting to see Laurel & Hardy movies.

* * *

Friday: Lots of sun, and everyone ran to the beach for a swim, tan, and picture taking. People pointed out the bunkers along the beach, grim reminders of the revolution amidst the splendor of Cuba's magnificent shoreline. After lunch many of the journalists toured Old Havana, stopping at La Bodequita del Medio — a famous bar-restaurant where Ernest Hemingway used to drink mojitos (a potent rum drink), and the Museum of the Revolution — formerly the Presidential Palace where Batista lived until his downfall. Perhaps one of the most imposing buildings in Havana, the museum houses the documents, photographs, and all other objects of the revolution, including the boat Castro and his revolutionary army used to re-enter Cuba, and the planes and trucks which were used to bring in the guns.

We looked around for posters advertising Havana Jam but didn't see one. Except for a small item in the papers and flyers placed in the big hotels, there really was no publicity about this festival. Most of the tickets were distributed to various Cuban organizations, and they in turn gave them to their members.

* * *

With the exception of our tour guides, the Cubans greeted us with polite stares when we talked about "Havana Jam" at the Karl Marx Theatre. In Cuba, it was called "Musica Cuba-USA," and they called him Carlos. But the modern sign above the entrance says "Karl Marx" so we knew we were in the right place.

The crowd was orderly as they filed past the guards into the Karl Marx Theatre, there were none of the mob scenes common at big events in America. This first-night audience seems middle-aged, but the bill doesn't include any real rock. One gets the impression that the '60s has had almost no impact on the Cuban teenagers in terms of style.

* * *

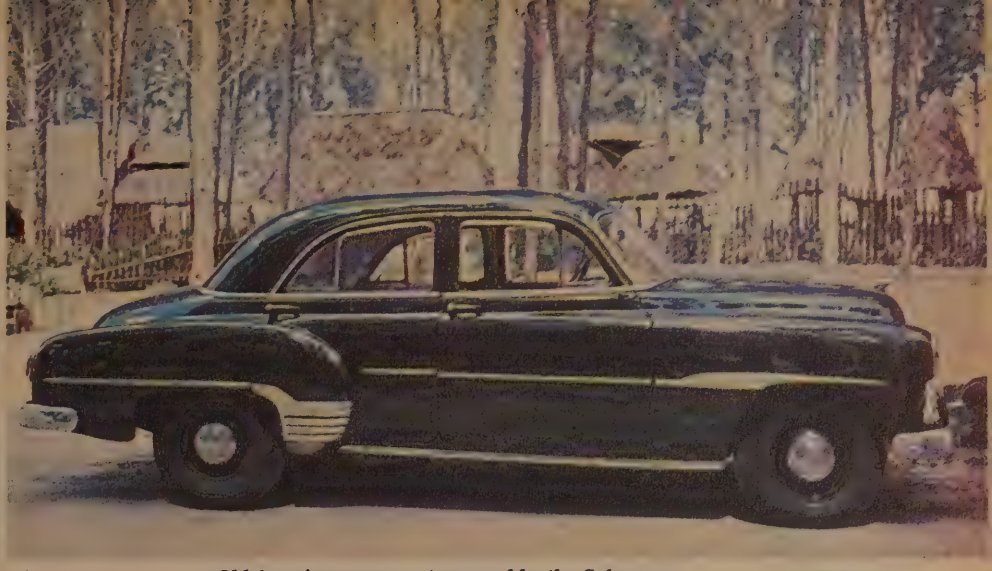
After a recorded version of Ravel's "Bolero" was played in its entirety, Weather Report (Joe Zawinul, Wayne Shorter, Jaco Pastorius, and Peter Erskine) opened the show. At first it was uncertain how the Cubans would react to WR's electric jazz, but by the time the fog machines had blanketed the first three rows of the orchestra, it was apparent that the group, and especially bassist Jaco, went over well.

The first Cuban group to perform was Yaguarimu, "a nice Bar Mitzvah band," says Jazz All Star Willie Bobo after Yagarimu's uninspiring set. This was our first real exposure to the congas and bongos, but it was by no means the last, and, as the days passed, people screamed that they never wanted to hear another drum as long as they lived.

Orquestra Aragon have been together for more than 30 years and it shows; their set was tight, the tunes reflected the best of the Cuban dance-band tradition, and the dancing was spectacular.

Closing the bill was the Fania All Stars

(Continued on page 60)



Deane Zimmerman

Old American cars are treasured by the Cubans

Deane Zimmerman

At the Tropicana

The candid Kris and Rita

David Gahr

CLASH BLAST NEW YORK

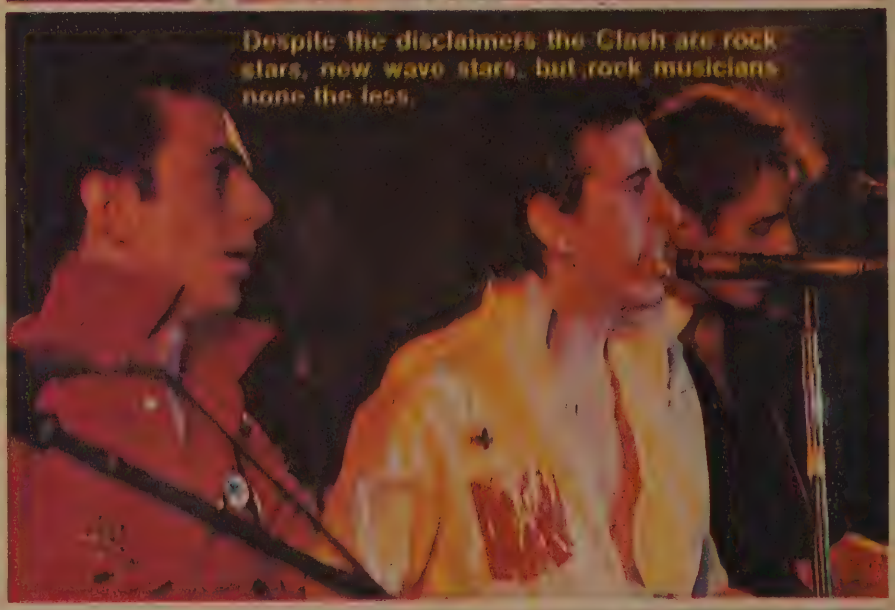
Mick Jones onstage

It's two o'clock in the morning and outside of Studio 54 a group of young Englishmen are assembling to enter the portals of the disco palace. Nothing unusual about that, the Studio gets disco fans from around the world. Except when you look close the young Englishmen are none other than The Clash, onstage band and behind the scenes road crew. Hmm, new wave disco? Nope, it's just that Clash vocalist Joe Strummer wanted the band and crew to come to Studio 54 after their sell-out Palladium concert to check out the lights and sound which are nothing if they're not supersonic.

Inside the boys matched the sights and sound with their black leather and studs and needless to say had a good time. Joe relaxed in the comfy upstairs lounge, saying he was too shy to dance, and talked a bit about the band.

"I really do not feel like a rock star," he said. "We try to talk to our fans, and get to know them. When I sign autographs in England, I feel like it's someone else doing that."

But despite the disclaimers, the Clash



Despite the disclaimers the Clash are rock stars, new wave stars, but rock musicians none the less.

The Clash and Bo Diddley backstage at the Palladium

40 ALL PHOTOS BY BOB GRUEN

"I don't know exactly how I see this scenario ending. But we really are determined not to follow all that rock star 'biopic'."

are rock stars, new wave stars, but rock musicians none the less. "When I saw my name above Keith Richards and Eric Clapton in the guitarist category in the English music paper's polls, it was unbelievable. I was 12 years old when I saw the Stones in Hyde Park — when they tossed out all those dead butterflies — and I'll never forget how I pushed my way in front of one hundred thousand people to get up close. I loved the Stones, it was the music I grew up to, and we have no quarrel with them.

"But the rest of all that popstar bit is really disgusting. I have a slightly different attitude. I just found out that everything in my London flat was ripped off, so I'm returning to virtually nothing.

"And I thought that perhaps it was a sign, maybe even a good thing."

But even if Joe and the rest of the band don't feel like rock stars, rock stars see the band as a new light on the horizon with the kind of energy necessary to keep rock alive. During their New York concert, backstage looked like a regular who's who of rock. Among those who stopped backstage to tell the band to keep up the good work were John Cale, Lenny Kaye, David Johansen, Nico, Bruce Springsteen, Paul Simon, and Debby Harry. Not to mention such non-rockers who are also Clash fans as Martin Scorcese and Robert DeNiro. Clearly the Clash have the makings of a super group, no matter what their philosophical approach is to the music scene.

"I don't know exactly how I see this scenario ending," observed band guitarist Mick Jones as they came offstage following an encore that brought the crowd to their feet shouting for more. "But we really are determined not to follow all that rock star 'biopic'."

In fact, despite all their powerful rock and their newly acquired fans across the U.S., the Clash seem to be taking it all lightly. Joe Strummer seems to sum up the band's attitude and feelings about what they're doing when he says, "I have no idea what we'll be doing in ten years time. Possibly I'll be painting, which is what I started out to do. We really don't think about it. Maybe I'll be standing here telling you that I don't think we're too old to rock and roll."□

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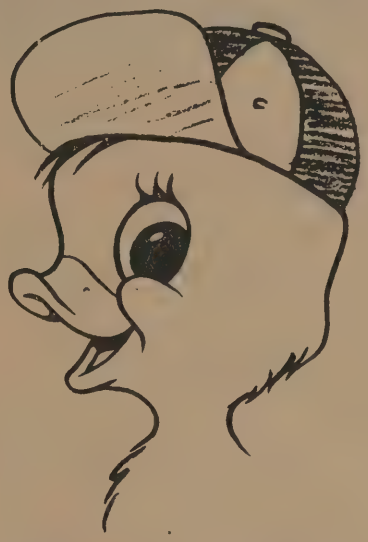

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BLOW AWAY

(As recorded by George Harrison)

GEORGE HARRISON

Day turned black, sky ripped apart
Rained for a year 'til it dampened my heart
Cracks and leaks
The floorboards caught rot
About to go down
I had almost forgot.

All I got to do is to love you
All I got to be is, be happy
All it's got to take is some warmth to make it
Blow away, blow away, blow away.

All I got to do is to love you
All I got to be is, be happy
All it's got to take is some warmth to make it
Blow away, blow away, blow away.

Sky cleared up, day turned to bright
Closing both eyes now the head filled with light
Hard to remember the state I was in
Instant amnesia
Yang to the Yin.

All I got to do is to love you
All I got to be is, be happy
All it's got to take is some warmth to make it
Blow away, blow away, blow away.

All I got to do is to love you
All I got to be is, be happy
All it's got to take is some warmth to make it
Blow away, blow away, blow away.

Wind blew in, cloud was dispersed
Rainbows appearing, the pressures were burst
Breezes a-singing, now feeling good
The moment had passed
Like I knew that it should.

All I got to do is to love you
All I got to be is, be happy
All it's got to take is some warmth to make it
Blow away, blow away, blow away.

All I got to do is to love you
All I got to be is, be happy
All it's got to take is some warmth to make it
Blow away, blow away, blow away.

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LOVE BALLAD

(As recorded by George Benson)

SKIP SCARBOROUGH

I have never been so much in love before
What a difference a true love made in my life
So nice so right
Loving you gave me something new that I never felt never dreamed of
Something changed
No it's not the feeling I had before
Oooh it's much much more.

Love I never knew that a touch could mean so much
What a difference
And when we walk hand in hand
I feel so real inside
Lovers come and then lovers go
That's what people say
They don't know
They're not there when you love me, hold me and say you care
And what we have is much more than they can see
What we have is much more than they can see.

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CRAZY LOVE

(As recorded by Allman Brothers)

DICKEY BETTS

Somewhere down on a back street
Way down deep in a back seat
Where I first learned how to moan your name
I remember on the night I met you
Ooh sweet mama I just can't forget you
And I can't stop thinking about your crazy love.

Crazy love, crazy love
I love you mama
But you're too bad to tame
Crazy love, crazy love
I love you mama.

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RHUMBA GIRL (Originally titled "Rhumba Man")

(As recorded by Nicolette Larson)

JESSE WINCHESTER

I'm the same old girl that I used to be
I haven't changed at all
I got the same old walk and the same old talk
That would run you up the wall
The same old face and the same old smile
And the same old baby blues
And I'm still doing the rhumba baby
So I'm still the woman for you.

I'm still doing the rhumba baby
I can't seem to quit
If my mama catches us doing the rhumba
Mama will just pitch a fit
But I can't help myself
It's much bigger than me
If I were you I'd hang on to a rhumba girl like me.

There's a lots of girls on the floor tonight
With a lot slicker steps than me
The Boogaloo and the Funky Broadway
Are such a pretty sight to see
My step might be old fashioned
But it's just fine with me
I got a couple of rhumba steps
You might like to see.
(Repeat chorus)

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GOODNIGHT TONIGHT

(As recorded by Wings)

McCARTNEY

Don't get too tired for love
Don't let it end
Don't say goodnight to love
It may never be the same again.

Don't say it
Don't say it
Say anything, but don't say goodnight tonight
Don't say it
Don't say it
Say anything, but don't say goodnight tonight.

Don't say it
Don't say it
You can say anything, but don't say goodnight tonight.

Don't say it
Don't say it
Say anything, but don't say goodnight tonight

Don't say it
Don't say it
Say anything, but don't say goodnight tonight.
Don't get too tired for love
Don't let it end
Don't say goodnight to love
It's a feeling that may never end.

Don't say it
Don't say it
Say anything, but don't say goodnight tonight
Don't say it
Don't say it
Say anything, but don't say goodnight tonight.
Don't say it
Don't say it
You can say anything, but don't say goodnight tonight
Don't say it
Don't say it
Don't say it
Don't say goodnight tonight.

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CALIFORNIA DREAMIN'

(As recorded by America)

JOHN PHILLIPS

All the leaves are brown
And the sky is grey
I've been for a walk
On a winter's day.

I'd be safe and warm
If I was in L.A.
California dreamin'
On such a winter's day.

Stopped into a church
I passed along the way
Oh I got down on my knees
And I pretend to pray

You know the preacher likes the cold
He knows I'm gonna stay
California dreamin'
On such a winter's day.

All the leaves are brown
And the sky is grey
I've been for a walk
On a winter's day
I'd be safe and warm
If I was in L.A.
California dreamin'
On such a winter's day
(Califor ia dreamin')
On such a winter's day
(California dreamin')
On such a winter's day.

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DISCO NIGHTS (Rock Freak)

(As recorded by. G.Q.)

EMMANUEL RAHIEM LEBLANC
HERB LANE
KEITH CRIER
PAUL SERVICE

Let the spirit flow all through your body
Just lend us an ear
Involve yourself
You're free to follow
And we'll take you there.
You said you want to reach the sky
So get up

The feeling's right
And the music's tight
On the disco nights
Just say you will
Just do what you feel
I'm for real.

The music's full of joy and laughter
And it's such a thrill
To free your mind from all the pressure
Head on up the hill.
(Repeat chorus)

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The Will Power Struggle, Battle of the Bulge and the War Against Fat have just been won, and I want to share the Victory with you. Dozens of Weight Loss Programs advertise their great results, but have you ever noticed, they all want your money before they prove their claims? I am so confident that DYNASLIM will quickly and easily burn away all of your unwanted fat that I want you to:

LOSE NOW — PAY LATER!

HERE IS THE TRUTH

Have you been reading all the extravagant claims made by certain weight loss programs that you will lose 6 lbs the first 48 hours and up to 90 lbs the first 60 days? Well, if you tried any of these programs, you now know the sad truth. You didn't because it's impossible except through surgery to lose that amount of fat so quickly. Oh, sure, if you stepped on the scales after 48 hours on any fasting or semi-fasting program they may register a loss of 6 lbs but this is mostly water, not fat. That's why you seem to gain back all the weight you lost and more the moment you start eating normally again. If you doubt what I say, ask your Doctor. With Dynaslim you lose FAT and only FAT and you keep it off. Your weight doesn't go up and down like a yo-yo because the Dynaplan puts you in control. The Dynaplan makes you slim, more youthful, more attractive and what's more it can keep you that way all the days of your life. I guarantee it!

IT'S SO EASY TO LOSE WEIGHT — THE DYNAPLAN WAY

Just treat yourself to a rich creamy DYNASHAKE for breakfast and lunch which automatically turns on your fat burning furnace, melting away those unwanted pounds all day. Dinner is when you continue spoiling yourself by indulging in all your favorite foods. The hardest work you will have to do is keeping track of all your lost pounds.

HERE IS WHAT YOU DON'T GET!

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HERE IS WHAT YOU DO GET:

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THE LOSE NOW — PAY LATER OFFER

I know it must sound incredible, in this day and age, with most people wanting something for nothing, but if my DYNAPLAN doesn't help you lose all the weight you want, I won't keep your money. To introduce you to the easiest and fastest way to permanent weight loss ever devised, I will not cash your cheque or money order for a full 15 days after receipt. This will give you plenty of time to try the 5 or 10 day introduction kit. If you don't lose at least 5 lbs with the 5 day kit, or 8 lbs with the 10 day kit, simply return the unused portion within the 15 day period, and I will promptly send back your uncashed cheque or money order. Obviously I couldn't make this offer unless DYNAPLAN was tested and proven. I believe this to be the most positive and unique guarantee of success ever offered to people who want, and need to lose weight. The only truly honest guarantee that you will lose at least 5 lbs of actual **FAT** the first 5 days. NO IFS, ANDS or BUTS. I **PERSONALLY GUARANTEE IT!**

Dan Scott

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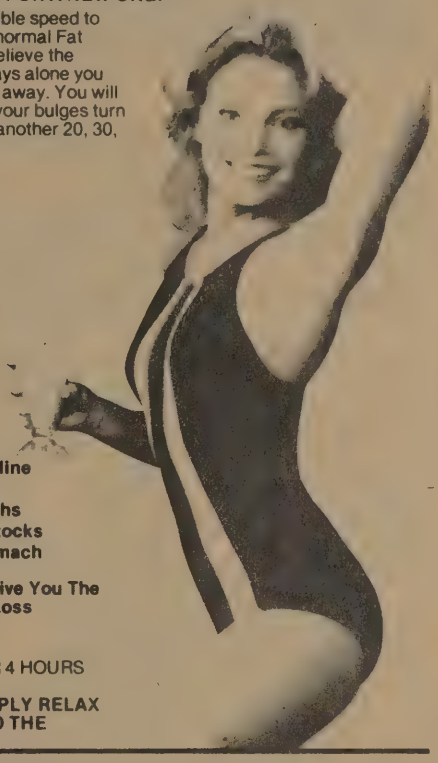

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DAN SCOTT
DYNASLIM MARKETING INC. DEPT. HPC879
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HARD TIMES FOR LOVERS

(As recorded by Judy Collins)

HUGH PRESTWOOD

Seems like it was just a while ago
All of my friends and I went to each other's weddings
Stood by each other's sides
And kissed our brides.

Talkin' on the phone to Kurt today
He said that he and Liz were thru
A lot of weighty things have been goin'
You could see they were over due
For every other married pair of us have already split in two.

Each of us turnin' out lights alone or sleepin' with someone new
Ain't it true these are hard times for lovers
Everyone wants to be free in these hard times for lovers
Everyone's singin' I got to be me without you.

Now honey I'm supposed to tell you
I got to live for today
And don't you see it is my lifetime
I got to live it in my own way
But lately I can't help thinkin'
I reap what I sow
For all of my holy freedom
What have I got to show
I don't know.
(Repeat chorus)

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JUST WHEN I NEEDED YOU MOST

(As recorded by Randy Vanwarmer)

RANDY VAN
TONY WILSON

You packed in the morning
I stared out the window
And I struggled for something to say
You left in the rain without closing the door
I didn't stand in your way.

Now I miss you more than I missed you before
And now where I'll find comfort God knows
'Cause you left me
Just when I needed you most.

Now most every morning
I stare out the window
And think about where you might be
I've written letters
That I'd like to send
If you would just send one to me.

Now I love you more than I loved you before
And now where I'll find comfort God knows
'Cause you left me
Just when I needed you most.

Just when I needed somebody to talk to
Just when I needed your body to touch
Just when I needed a friend
Just when I needed your love.

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RENEGADE

(As recorded by Styx)

TOMMY SHAW

Oh mama I'm in fear for my life
From the long arm of the law
Lawman has put an end to my running
And I'm so far from my home
Oh mama I can hear you a crying
You're so scared and all alone
Hangman is coming down from the gallows
And I don't have very long.

This jig is up the news is out
They've finally found me
The renegade who had it made
Retrieved for a bounty
Never more to go astray
This will be the end today of the wanted man.

Oh mama I've been years on the lam
And had a high price on my head
Lawman said get him dead or alive
Now it's for sure he'll see me dead
Dear mama I can hear you a crying
You're so scared and all alone
Hangman is coming down from the gallows
And I don't have very long.

The jig is up the news is out
They've finally found me
The renegade who had it made
Retrieved for a bounty
Never more to go astray
The judge will have revenge today
On the wanted man.

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SUCH A WOMAN

(As recorded by Tycoon)

MARK KREIDER
NORMAN MERSHON

In my own way I say too much
And love has a lonely way of leaving us
Outside a storm is brewing
I can hear the sound
And inside my heart is beating out loud
I can't live on without her
I don't want to go on
Cause life has no meaning without her
I can't wait that long.

Tell me where can a man find such a woman
To give him all the love he needs in his heart
She's there for his lovin'
God knows he needs her so bad
In my own time I've heard the call
I've seen so many roses bloom
And I've seen them fall
I know the things a man must do to make him strong
I know the kind of love I've needed for so long.

Tell me where can a man find such a woman
To give him all the love he needs in his heart
She's there for his lovin'
God knows he needs her so bad
All through the night she's there just to reassure his love
That's the life, high on the pleasures of love
That's all right
God knows he needs her so bad
Maybe I'm lost and can't be found
And maybe it'll be true love next time around.

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BRIDGE OVER TROUBLED WATER

(As recorded by Linda Clifford)

PAUL SIMON

When you're weary, feelin' small
When tears are in your eyes
I'll dry them all
I'm on your side
Oh when times get rough
And friends just can't be found.

Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down.

When you're down and out
When you're on the street
When evening falls so hard
I will comfort you
I'll take your part
Oh when darkness comes
And pain is all around.

Like a bridge over troubled water
I will lay me down
Like a bridge over troubled water
I will lay me down.

Sail on silver girl
Sail on by
Your time has come to shine
All your dreams are on their way
See how they shine
Oh if you need a friend
I'm sailing right behind
Like a bridge over troubled water
I will ease your mind
Like a bridge over troubled water
I will ease your mind.

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ROCK AND ROLL FANTASY

(As recorded by Bad Company)

PAUL RODGERS

Here come the jesters, one, two, three
It's all part of my fantasy
I love the music and I love to see the crowd
Dancing in the aisles and singing out loud.
Here come the dancers, one by one
Your momma's calling, but you're having fun
You find you're dancing on a number nine cloud
Put your hands together now and sing it out loud.

It's all part of my rock and roll fantasy
It's all part of my rock and roll dream.
It's all part of my rock and roll fantasy
It's all part of my rock and roll dream.

Put up the spotlights, one and all
And let the feeling get down to your soul
The music's so loud you can hear the sound
Reaching for the sky and churning up the ground.
It's all part of my rock and roll fantasy
It's all part of my rock and roll dream.

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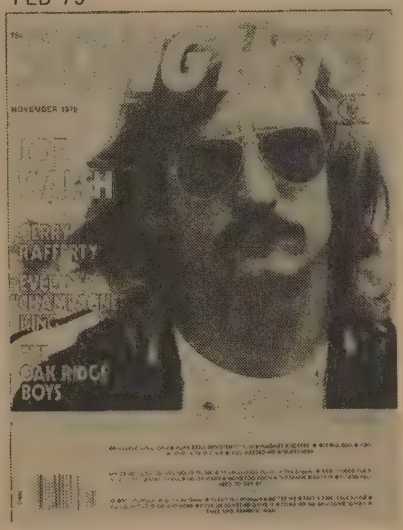

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MONEY BACK GUARANTEE

LOVE IS THE ANSWER

(As recorded by England Dan & John Ford Coley)

TODD RUNDGREN

Name your price
A ticket to paradise
I can't stay here any more
And I've looked high and low
I've been from shore to shore to shore
If there's a short cut I'd have found it
But there's no easy way around it
Light of the world, shine on me.

Love is the answer
Shine on us all
Set us free
Love is the answer.

Who knows why
Someday we all must die
We're all homeless boys and girls
And we are never heard
It's such a lonely world
People turn their heads
And walk on by
Tell me is it worth just another try.

Are we alive
Or just a dying planet
What are the chances
Ask the man in your heart for the answers
And when you feel afraid.

Love one another
When you've lost your way
Love one another
And when you're all alone
Love one another
And when you're far from home
Love one another
And when you're down and out
Love one another
And when your hopes run out
Love one another
And when you need a friend
Love one another
And when you're near the end, love
We got to love
We got to love one another.

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ELENA

(As recorded by Marc Tanner Band)

JEFF MONDAY
MARC TANNER
NAT JEFFREY

The sirens were singing that night in the city
When I first laid eyes on you
You appeared like a vision apart from the rhythm that lives on the avenue
Oh my heart was on fire alive with desire
I felt it burn under my skin
And right then I wondered if this was the thunder of romance about to begin
Lightning struck but I felt no pain
I stood there laughing in the pouring rain
And even the wind seems to whisper your name
Elena my love
You bring out the stars up above
Come closer Elena and take all my love.

In the cool of an evening I found out the meaning of love in your arms
You held me so tight as we lay in the midnight
I fell in the spell of your charm
But the night birds were calling as if they were warning
And Elena was only a dream
And this night it's the city
The sirens start singing and that's when she comes back to me
Lightning struck and I feel no pain
I stand here laughing in the pouring rain
And even the wind seems to whisper your name
Elena my love
You bring out the stars up above
Come closer Elena and take all my love.

I wasn't looking for a lover
But you were apart from the others
Won't you lay down and stay by my side
Elena my love
You bring out the stars up above
Come closer Elena and take all my love
Elena my love.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others ... and much more! For example:

These words could bring you a vast fortune . . *more riches* than you ever dreamed of:

"D----- J----- W--- N-- T----- I- M- L---."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded $150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from $10,000 to a million dollars, and *say this Mystic Chant!*

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort, world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k--- I l--- y--." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n-- p----- u------ l---." Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n-- b---- t- m--- o- p--- h---- p------." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o-- w--- c----- p---- a-- c-- s---- a-- p------" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n-- i----- m- m--- a-- b--- c---- w--- t-- p------- p----- o- r----- g--- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w--- t-- s-- o- o-- t------ d------ s- I c-- p-- t-- s-------." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, *whatever!*

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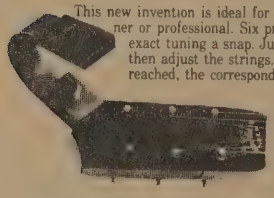

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OLD TIME ROCK 'N' ROLL

(As recorded by Bob Seger)

GEORGE JACKSON
THOMAS E. JONES III

Just take those old records off the shelf
I'll sit and listen to 'em by myself
Today's music ain't got the same soul
I like that old time rock 'n' roll.

Don't try to take me to a disco
You'll never even get me out on the floor
In ten minutes I'll be late for the door
I like that old time rock 'n' roll.

Still like that old time rock 'n' roll
That kind of music just soothes my soul
I reminisce about the days of old
With that old time rock 'n' roll.

Won't go to hear them play a tango
I'd rather hear some blues or funky old soul
There's only one sure way to get me to go
Start playing old time rock 'n' roll.

Call me a relic
Call me what you will
Say I'm old fashioned
Say I'm over the hill
Today's music ain't got the same soul
I like that old time rock 'n' roll.

Still like that old time rock 'n' roll
That kind of music just soothes my soul
I reminisce about the days of old
With that old time rock 'n' roll.

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GOOD MORNING STARSHINE
(From the American Tribal Love-Rock Musical "Hair")

JAMES RADO
GEROME RAGNI
GALT MacDERMOT

Good morning starshine
The earth says "hello"
You twinkle above us
We twinkle below
Good morning starshine
You lead us along
My love and me as we sing
Our early morning singing song.

Gliddy glup gloopy
Nibby nabby noopy
La la la lo lo
Sabba sibby sabba
Nooby abba nabba
Le le lo lo
Tooby ooby walla
Nooby abba nabba
Early morning singing song.

Singing a song
Humming a song
Singing a song
Loving a song
Laughing a song
Sing the song
Sing the song
Song the sing
Song, song, song
Sing, sing, sing, sing, song.

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AQUARIUS
(From the American Tribal Love-Rock Musical "Hair")

JAMES RADO
GEROME RAGNI
GALT MacDERMOT

When the moon is in the seventh house
And Jupiter aligns with Mars
Then peace will guide the planets
And love will steer the stars.

This is the dawning of the age of Aquarius
The age of Aquarius
Aquarius, Aquarius.
Harmony and understanding
Sympathy and trust abounding
No more falsehoods or derisions
Golden living dreams of visions
Mystic crystal revelation
And the mind's true liberation
Aquarius, Aquarius.

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Is it true the amazing secret of TELECULT POWER

AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could "tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting— stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire — called a Photo-Form — then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

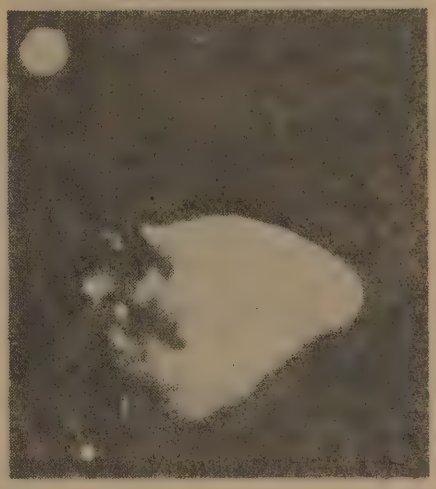
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with $500,000!
- **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

MAIL NO RISK COUPON TODAY!

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THE LOGICAL SONG

(As recorded by Supertramp)

ROGER HODGSON
RICK DAVIES

When I was young
It seemed that life was so wonderful
A miracle, oh it was beautiful, magical
And all the birds in the trees
Well they'd be singing so happily
Oh joyfully oh playfully watching me.

But then they sent me away to teach me how to be sensible
Logical, oh responsible, practical
And they showed me a world where I could be so dependable
Oh clinical or intellectual, cynical.

There are times when all the world's asleep
The questions run too deep for such a simple man
Won't you please, please tell me what we've learned?
I know it sounds absurd
Please tell me who I am.

I said now watch what you say
Or they'll be calling you a radical
A liberal oh fanatical, criminal
Oh won't you sign up your name
We'd like to feel you're acceptable
Respectable oh presentable
A vegetable.

At night when all the world's asleep
The questions run too deep for such a simple man
Won't you please, please tell me what we've learned?
I know it sounds absurd
Please tell me who I am
Who I am, who I am, who I am.

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LET THE SUNSHINE IN
(From the American Tribal Love-Rock Musical "Hair")

JAMES RADO
GEROME RAGNI
GALT MacDERMOT

We starve, look at one another short of breath
Walking proudly in our winter coats
Wearing smells from lab'ratories
Facing a dying nation of moving paper fantasy
List'ning for the new told lies with supreme visions of lonely tunes
Somewhere inside something there is a rush of greatness
Who knows what stands in front of our lives
I fashion my future on films in space
Silence tells me secretly ev'rything, ev'rything
Singing my space songs on a spider web sitar
"Life is around you and in you"
Answer for Timothy Leary, deary.

Let the sunshine
Let the sunshine in
The sunshine in.

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SPANK

(As recorded by Jimmy "Bo" Horne)

RONALD L. SMITH

Spank, spank, spank, spank
When you're lovin' me baby spank
That's how I want it to be lady spank
Spank, spank, spank, spank.

Let's make love from our hearts
When we do it's really hard to part
Combine our minds this time
Quite sure our love won't go blind
Spank, spank, spank, spank.

Oh how you make me feel spank
Oh is it really real spank
Spank, spank, spank, spank.

Let's make love from our hearts
When we do it's really hard to part
Combine our minds this time
Quite sure our love won't go blind
Spank, spank, spank, spank.

Spank, spank, spank, spank
Spank me come on spank me.

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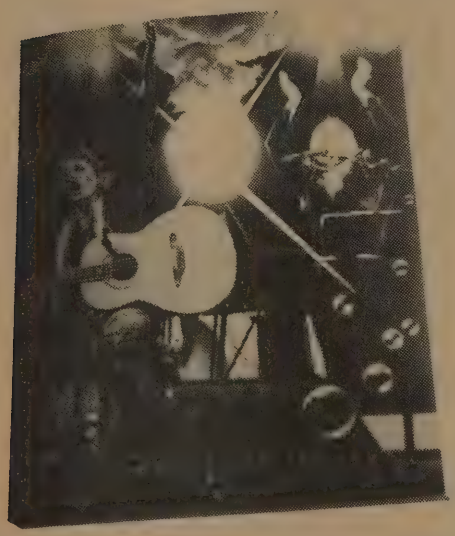
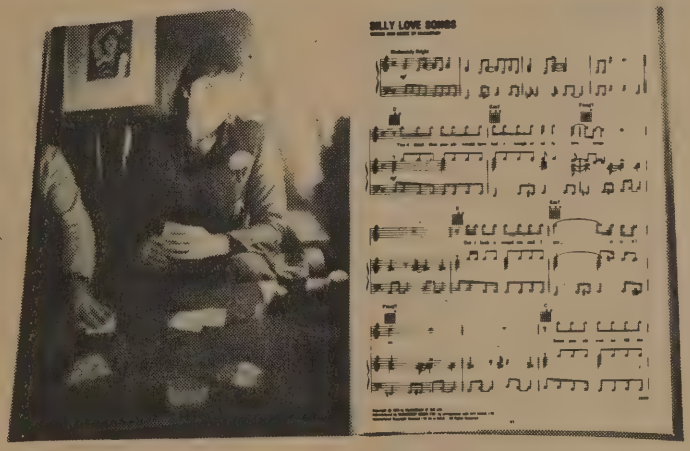
"Wings Over America"

PIANO/VOCAL/GUITAR MUSIC BOOK





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EASY TO BE HARD (From the American Tribal Love-Rock Musical "Hair")

JAMES RADO
GEROME RAGNI
GALT MacDERMOT

How can people be so heartless?
How can people be so cruel?
Easy to be hard
Easy to be cold.

How can people have no feelings?
How can they ignore their friends?
Easy to be proud
Easy to say "no".

Espec'ly people who care about strangers
Who care about evil and social injustice
Do you only care about the bleeding crowd?
How about a needing friend?

How can people be so heartless?
How can people be so cruel?
Easy to give in
Easy to help out.

How can people have no feelings?
You know I'm hung up on you
Hard to surrender
Hard to be easy
How can people be so heartless?
How can people be so cruel?
Easy to be hard
Easy to be cold
Easy to be proud
Easy to say "no".

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SWEET AND SOUR

(As recorded by Firefall)

JOCK BARTLEY
RICK ROBERTS

Sweet one I don't understand
When was it that we got this way
And it happened quickly
We had nothing left to say
Our romance gone sour
Long before the final line
Don't ask why you never did before
How am I supposed to know
Just face it
Let's just say goodbye
I'd only hurt you more
Let's just let it go.

Sweet and sour
Sweet and sour
Sweet and sour
Sweet and sour.

Sweet one now so far away
Already with some other man
And it happened quickly
As if to show me that you cared
Our future won't change
But life at home is not the same.

Don't ask why
You don't believe in me
How am I supposed to know
I don't believe in you
Hard to say goodbye
It wasn't meant to be
Hard to let it go.

Honey we had something special
I wonder how we let it get away
The sweet love I remember seems to taste so bittersweet today
And it took a long time for the damage to accumulate
And it's such a thin line hidin' in between our love and hate.

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REUNITED

(As recorded by Peaches & Herb)

DINO FEKARIS
FREDDIE PERREN

I was a fool to ever leave your side
Me, minus you, is such a lonely ride
The break up we had has made me lonesome and sad
I realize I love you
'Cause I want you bad hey hey.

I spent the ev'ning with the radio
Regret the moment that I let you go
Our quarrel was such a way of learning so much
I know now that I love you
'Cause I need your touch hey hey.

Reunited and it feels so good
Reunited 'cause we understood
There's one perfect fit
And sugar this one is it
We both are so excited
'Cause we're reunited hey hey.

I sat here staring at the same old wall
Came back to life just when I got your call
I wished I could climb right through the telephone line
And give you what you want so you will still be mine hey hey.

I can't go cheatin' honey I can't play
I found it very hard to stay away
As we reminisce of precious moments like this
I'm glad we're back together 'cause I missed your kiss.

Ooo listen
Love, love this is solid love
And you're exactly what I'm dreaming of
All through the day and all through the night
I'll give you all the love I have
With all my might hey hey.

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ROCK & ROLL HOTLINE

FLEETWOOD AND ELVIS

Mick Fleetwood and hundreds of others packed L.A.'s Palomino Club to see Elvis Costello. The Elvis tour — which began Feb. 6th and continued well into April — was hot, with shows sold out all across the country and tickets scalped for as much as $50 apiece.

Bob Gruen

KEITH RICHARDS ON THE TOWN

Keith Richards made the rounds of New York rock night life recently to check in on the Manhattan music scene and stop by to say hello to Peter Tosh who was reggaeing out for fans at the Bottom Line. In the pic Keith goes backstage to say hello to Peter after his hot set.

Aerosmith live

Bob Gruen

AEROSMITH AND NUGENT SUPER SHOW

Calling from his Boston home, Aerosmith guitarist Joe Perry said they were hard at work at The Wherehouse, rehearsing five days a week and writing songs for the new album. They've even fooled around with some disco: "Our version of what disco SHOULD be," emphasized Perry.

The album is tentatively titled *Off Your Rocker*, and they're hoping it will be ready for a June release.

Perry said he was happy to be home: "This is the longest time we've been off the road." But his enthusiasm was short lived, as the group went back out on tour in April, performing at the Califfornia World Music Festival at L.A.'s Coliseum. It's the first of 25 major festivals they'll be playing across the country this summer, co-headlining with Ted Nugent.

(Continued from page 6)

With the "Sultans Of Swing" blasting out on America's airwaves, Dire Straits are certainly starters. The song, by the way, was one of the original tunes they put on their demo tape.

"How did it turn out that it would be the hit single?"

"It was just another song. In fact, when I first met Mark and he played me 'Sultans', just on an acoustic guitar, it wasn't in the form that it's in now. That emerged when the band started playing together. In fact when 'Sultans' came out in England, it got sort of a cult following, underground shows on the radio would play it, John Peel and others, but it didn't get any airplay at all. Now, nine months later, it's being played all the time in England because of what's happened over here and what's happened in the rest of the world."

John shakes his head in disbelief. "I remember one comment that came back from one radio station in England. They said that they couldn't put 'Sultans' on the radio because it was too wordy, there were too many words in it."

I tell John that one of the interesting things about "Sultans Of Swing" is that there's actually guitar parts, which American radio seems to have accepted despite the fact that many radio stations don't like to play records that sound too electric guitaresque. Was Mark's guitar solo part of the original song?

"I suppose really when we're talking about a guitar style here, Mark's guitar style is a combination of playing a drum bass part, a rhythm part and a lead part as well. Not all at once but in a sort of certain framework."

"Like a fingerpicking style."

"Yeah, because he's a great fingerpicker, when he plays rockabilly and all that sort of music. With a chap in Leeds he used to play a lot of finger picking stuff, and he's really just incorporated that into a sort of rock and roll style. He used to play with a pick, really he only started playing with his fingers when we got this band together."

"It's a style that's developing within the band?"

"Oh yeah, there's a very definite rhythmic sympathy between us all, which we realized fairly early on was the strong thing in the band."

Now that the band has hit the top with their first album and single the question is what are they going to do for a follow-up. Is there a concern? Do they have great faith? How are they dealing with this?

John laughs. "You've hit on something which we've been thinking recently, which is that like there's some rather high standards been set here which we are of course aware of, but the second album's already made. It's all done, we did it in Nassau before Christmas, so it's already to come out. Now, for my money, I'll be a bit objective if I can, the songs that we have on the second album are as strong, if not stronger in some respects, than the first. The thing is that when we record or playing something together we never say 'Hey this is going to make a good single'. We just put the songs down the best way we can, the way we feel. And then if the record company wants to bring out something as a single that's entirely up to them, we don't get involved in the single side of things at all. Really our intention is to make good albums and if somebody wants to take a single off it that's entirely up to them."

Richard E. Aaron

Mark Knopfler onstage

Dire Straits' live show is another aspect of the band's career which they're developing rapidly. With their hit album and single I point out that they're obviously going to be playing bigger and bigger halls faster and faster.

"Not necessarily," says John, then he laughs. "When we play Europe we play in places round about two and half thousand seats up to six thousand seats. We have to have a talk about this fairly soon because obviously people are offering us rather crazy ... big places ... this time around in the U.S. we're playing in places from five hundred up to three and a half thousand. The thing is we don't really want to play in these enormous places because the sort of music we're playing is more intimate. Okay, bands like Aerosmith and Kansas and people like this can sort of like play to these enormous audiences because of the type of music they play. We certainly did hit our limit in Germany on the last tour when we did a six thousand seater. When we come back next time we have to protect the music in a sense. And if we don't want to do a six thousand seater we'll do two nights in a three thousand. If we can stick to that I think that's probably the best thing."

John pauses for a moment. "It's a personal thing really. We just feel very strongly about it. We want to keep some sort of reasonable contact with people. It's not much fun for an audience when you get up to huge shows. I went to Blackbush to see Bob Dylan, I saw him from about a half a mile away. If you had a real strong pair of field glasses you'd probably be able to see what he was doing."

Speaking of stage shows, John says that Dire Straits concerts are 'much more powerful, punchier than the album because it has to be. You're playing to rock and roll audiences, you're playing rock and roll. We've maybe changed a couple of the songs very slightly just for live work. Maybe some people come along to the shows and expect to have a very laid-back performance, others come and expect something much more up front.

"Recording and playing live is a different experience, when you play live you try to put a show on."

And what about the second album, *Communique*? Does it differ from the first?

"I think maybe the rhythm section is more opened up on the second album," John explains. "Slightly, that's about the only difference. It's kept very simple, the way the first one was. It turned out very well, we're all very pleased with it. That will be released about July."□

ELVIS COSTELLO

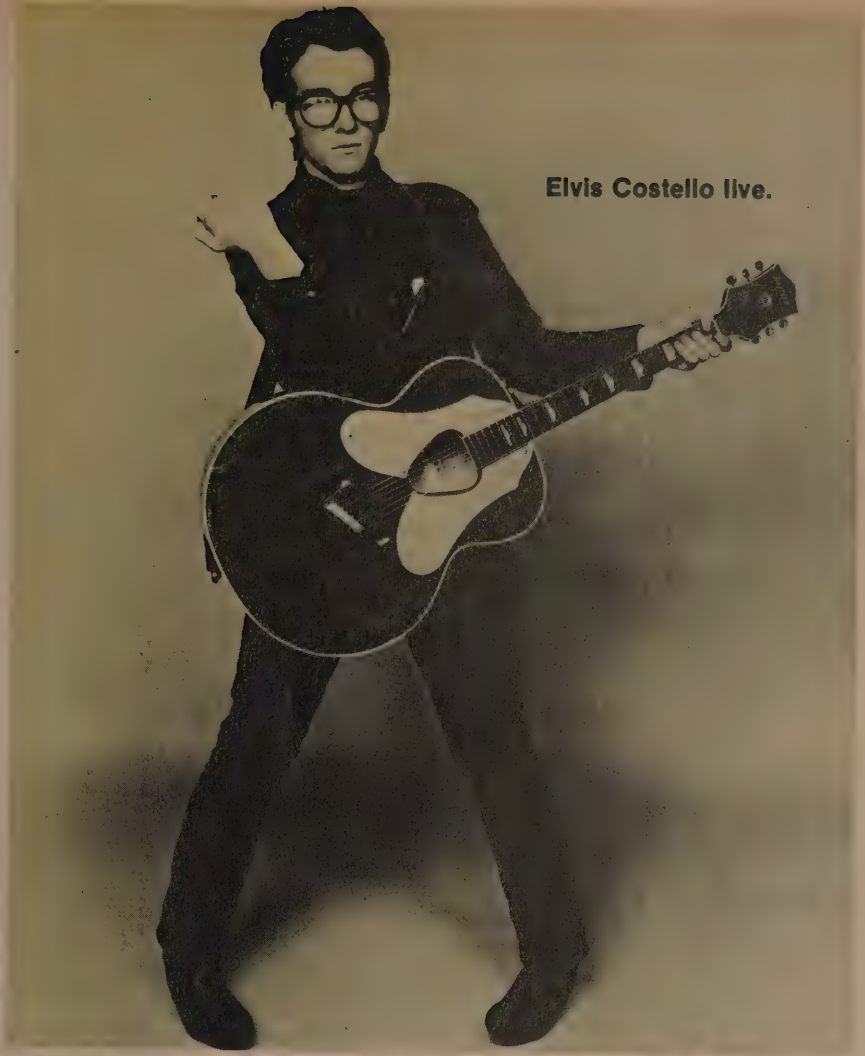
(Continued from page 27)

quotes from El himself) are like his songs. They're bright, personable, enjoyable, but not in the least bit memorable. (Elvis has claimed that his dislike of the music biz is what keeps him from maintaining closer contact. A stance which we can agree with, but he is recording in the U.S. for the best large company in the biz.)

The truth is that if Elvis wants to be more than a presently popular singer (and there's some question that he does), he's going to have to put himself on the line a little bit more. No matter how dimensional he thinks he is and thinks he has to be, he obviously doesn't understand the USA and what his music could mean here. Not that that's anything unusual, when it comes to America a great many of the English don't get it.

The Public Elvis: Ignoring the convolutions of the Private Elvis and various theories relating to that figure, let's consider the Public Elvis. What's wrong. The songs are the best, the production is excellent, the intent is right. Frankly I can't figure it out. I don't understand why Elvis isn't a complete sensation. How deaf can people be to the sexy, catchy voice and its plaintive cry. This is why they invented the electric guitar. I don't get it. Unless most people are made uncomfortable by the Private Elvis that sometimes peeps through the Public Elvis. I don't think any more of those people than Elvis does. Whether they're the majority of the rock audience, I don't know. But since Springsteen isn't an out and out sensation coast to coast I think it's possible. (At this point you may not know what the possible is I'm talking about, but take my word for it.)

And that, is the secret service from this magazine for this issue.□



Elvis Costello live.

Bob Gruen

HAVANA JAM

(Continued from page 39)

— a group of Latin-American musicians, all stars in their own right. Led by Johnny Pacheco (wearing red with very long white fringes), they unfortunately did not live up to their reputation as a hot Latin band. Perhaps it was the lateness of the hour, or maybe the Cubans just didn't want to hear Latino music from an American group.

* * *

Saturday: Billy Joel and his band held court on the beach, some journalists compared quotes and discussed how Aerosmith and Ted Nugent would've gone over, not to mention Elvis Costello.

* * *

A taxi driver calls me "Yanqui con dinero" (Yankee with money) when I say I'm going to buy Montecristo cigars for some friends in America. What about the Canadian and Russian tourists? "Yanquis con no dinero," he laughs.

* * *

At the second concert, seats had been set aside for jazz enthusiast Fidel Castro but he never arrived. "He's like that," one Cuban said during intermission. "He never shows up when you think he will."

The CBS Jazz All Stars gave an exciting performance, breaking their set into three segments. The first, let by Jimmy Heath, featured Stan Getz, Dexter Gordon, Woody Shaw, Willie Bobo, Percy Heath, Hubert Laws, Cedar Walton, Tony Williams and Bobby Hutcherson. The jazz fusion "Trio of Doom" — John McLaughlin, Jaco Pastorius and drummer Tony Williams was next, and then Arthur Blythe, Hubert Laws, Eric Gale, Richard Tee, Rodney Franklin, Willie Bobo, Jimmy Heath, John Lee and Jerry Brown closed with their progressive sound.

Percusion Cuba, who are, according to one Fania All Star, the "finest drummers in the world," followed and if they weren't actually the best, they certainly were the biggest and the most colorful, with bright costumes and highy-decorative congas.

Next was Stephen Stills who was more outgoing onstage than usual. Dressed in jeans, a fabulous blue beaded vest ("It must have taken 350 Hopi Indians all day to do that," one journalist remarked), he really warmed up to the audience, talking in Spanish and dancing around. In a country of dancers, that took courage...

Backed by a solid band, which included Bonnie Bramlett, Mike Finnegan and Joe Lala, Stills sang many of his '60s folk-rock hits (which the Cubans didn't recognize) and some newer rock numbers. He sat at the edge of the stage for one number, on another he ran up the aisle, through the lobby and back down the other aisle to the confusion of many Cubans who had never seen this routine and thought he was running out. They seemed pleased when he reappeared, but some of the American's weren't. They thought his set was much too long.

The show ended after an inspiring set by Cuban group Irakere (who have been signed by CBS and are touring with Steve Stills) and a lengthy jam with various American musicians joinng Irakere on-stage.

* * *

One bus driver went back to the hotel the long way — through all the streets of Havana — so he could drop his girlfriend home. No one was amused.

* * *

There were great postcards of Che Guevera in our hotel's gift shop. We bought out the entire stock, some people write "Viva La Revolucion." They say mail takes a week or two. Four weeks later, still

Deane Zimmerman

Billy Joel and Columbia Records' Hope Antman enjoy the beach

Deane Zimmerman

There's no business like show business

waiting.

* * *

Sunday: The last night and CBS hosted a dinner for the journalists at El Floridita — a well known restaurant in Old Havana near the Museum of the Revolution. A big tourist attraction ("Ernest Hemingway used to come here and drink daiquiris," the waiter said), El Floridita is, according to a sign engraved in the bar, "La Cuna Del Daiquiri" — The Cradle of the Daiquiri. Walking through the large, wood paneled bar we came to an elegantly furnished dining room and broke up into two groups because the tables weren't large enough to accommodate everyone. No rock "banquets" at this place. Dinner cost a small fortune and CBS' Bob Altshuler accomplished what no one has been able to do since the revolution: sign for the tab.

* * *

There was a lot of activity outside the theater for the third and final concert. Kris, Rita, and especially Billy Joel were the real draws, many kids milled around while inside, there's standing room only.

After the first act — a Cuban band featuring vocalist Elena Burke — Consuelita introduced Kris Kristofferson, a "great movie star." She talked about his movies and a mention of Barbra Streisand (his co-star in "A Star Is Born"), brings applause.

Obviously familiar with some of his tunes, the kids called out requests. "Do 'Help Me Through The Night'," one girl yelled. "You help me," he replied. He dedicated a song to Fidel Castro which brought the entire audience to their feet and then drew some laughter when he introduced another number making reference to soldiers such as "Zapata, Che and Jesus Christ." Either the people were amused or surprised, but it was obvious that there's a difference in interpretation.

Billy Swan (backing up Kris on guitar for most of the set) moved over to the keyboards for a shortened version of "I Can Help," which he originally wasn't planning to do. ("Kris wanted me to do it," he said afterwards. Sipping a soft drink backstage, Billy talked about Kris — "a fine man with a great sense of humor. There's none better.

"He's going to do another movie, a western," Billy added. "He asked me to be

Rita Coolidge at the beach

Deane Zimmerman

Deane Zimmerman

Deane Zimmerman

Bonnie Bramlett on vocals

in it, but I'm going to be pretty busy writing songs for my next album. I've always wanted to be in a western, but first things first.")

* * *

Rita looked beautiful and moved easily through her set, singing tunes that were familiar to the Cubans, who were unusually vocal in their approval. But it was Billy Joel that the crowd came to see and as it got closer to his set, the excitement mounted.

After an interesting presentation by Cuban folk-musicians, it was time for Billy Joel. Earlier in the day manager Elizabeth Joel said that they weren't going to play past 12:30 A.M. ("My boys don't play their best when they're tired"), but by the time they went on, it was nearly 12:45. And despite the hour and some inevitable technical problems ("I've got them old technical difficulty blues," Billy sings), this was the first time it felt like a real rock concert.

The energy was tremendous and kids *screamed* for their favorite songs, danced in their seats and rushed the stage. Dressed in sneakers, jeans, shirt, tie and jacket, Billy moved around the stage in his usual fashion — jumping on the piano, running from one keyboard to the other, and joking with the audience. "Yo hablo espanol un poquito," he said in his New York accent. The kids knew most of his songs — "The Stranger," "Honesty," "My Life," "She's Always A Woman," "Just The Way You Are," to name a few. Introducing "Big Shot," Billy tried his hand at explaining the word "hangover" in Spanish. "Mojitos en la noche, hangover en la manana." The crowd loved it. After his encore, Billy left the stage with his familiar "Don't take shit from anybody."

* * *

"I wasn't planning to do an encore," said Billy after the show, "but when I saw those guards come out, it was like waving a red flag in front of me. This concert made the whole thing great for me. To see the reaction of the kids in that audience — their energy really got it going. It was just like being at home."

* * *

Monday: Our last day in Cuba began with a fast swim and Stan Getz in white shorts on the beach telling jokes. We drove to the airport in a huge rainstorm; once we arrived we spent the next three hours hanging around the very crowded airport waiting for *anything* to happen. Bonnie Bramlett and Rita posed for pictures, some people tossed promotional t-shirts to the crowd, everyone tried to stay out of the way of the aggressive Russians, and Hubert Laws sat quietly amidst the chaos playing his flute.

Billy Joel chartered his own plane and was airborne long before the rest of us received our first boarding pass. There were a series of mishaps, including bureaucratic misunderstandings, a broken luggage conveyor belt (the bags were finally loaded manually by Billy Joel's road crew, Jaco Pastorius and some journalists) and an incorrect head count by Cuban officials. Finally we were on our way home, singing "I Love New York," *not* accompanied by drums.

* * *

Standing in the airport, Columbia president Bruce Lundvall looked around and said, "This is the real Havana Jam right here." Later in the week Lundvall commented: "There were no problems with the people and, with the exception of the delay in leaving Cuba, no problem with logistics.

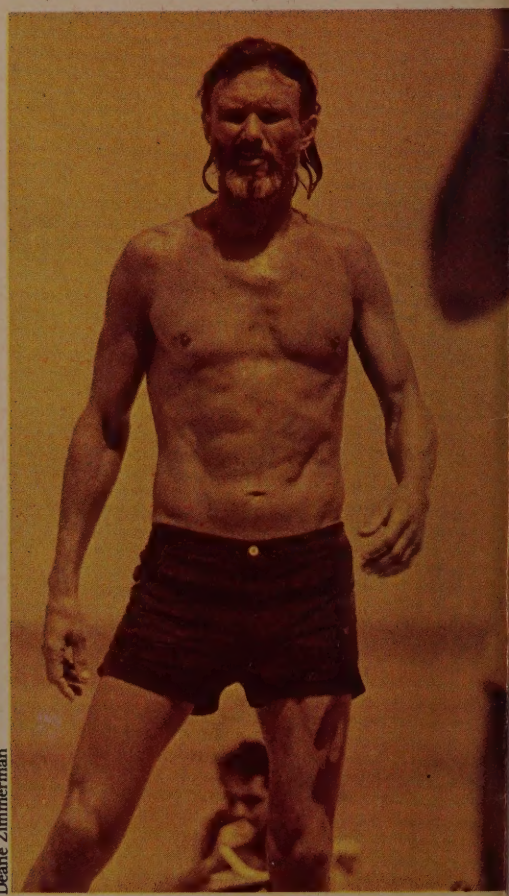
"We're involved with business and commerce, that's true, but we didn't do this for pure profit. I think it's important that every so often we should do the innovative thing."

* * *

Frank is a Cuban in his early 20s, or late teens, he speaks fluent English and is studying to be a gynecologist. At the first concert, he came up to Billy Joel and said that he was his biggest fan. He told Billy that he had an album, "Stranger 2." Billy said, "that's a bootleg." He got Billy's autograph on the program and the next night came wearing a Billy Joel t-shirt which Billy autographed.

He hung around with all the journalists, came backstage, and brought a book about jazz-rock fusion for the musicians, like Jaco, Richard Tee, and Tony Williams, to sign. He seemed very knowledgeable about the latest American groups, wasn't thrilled with disco or new wave, but liked jazz, Billy Joel and Meat Loaf. He reads every American magazine he can get a hold of, and told me that he read a lot about Meat Loaf in *Rolling Stone, Creem,* and *Hit Parader.*

At the airport, before Billy Joel left, Frank ran up to him with a present made by a friend. It was a beautifully carved wooden sculpture and on the base he'd inscribed "To Billy With Love," his name, and the date. Billy was noticeably moved.



Deane Zimmerman

Kris, after a swim

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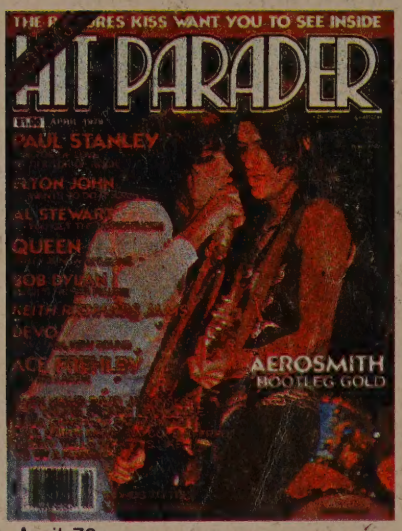

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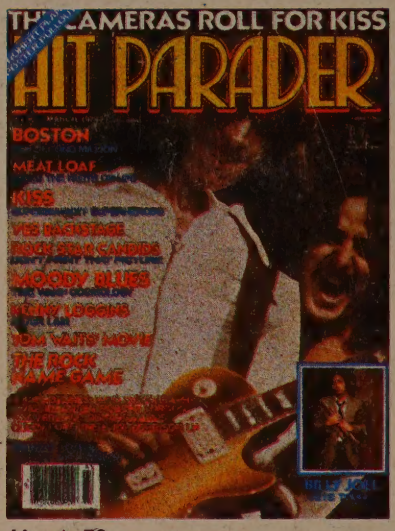

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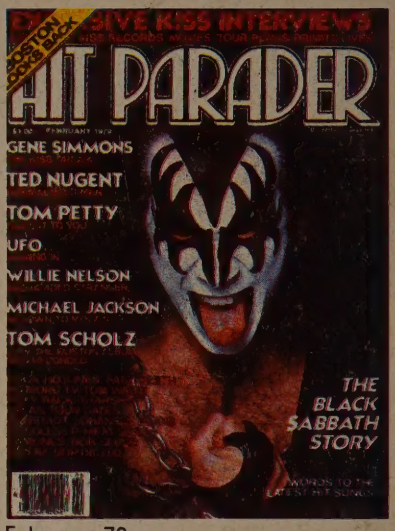

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